



GDC STYLE CLIENT

Professional Workflow & Product Guide

From the camera to the screen, in the order the light travels.

One chain you can read,
install and check — from the
input transform to the output
transform: twelve instruments
and two licensable pipeline
components for DaVinci Resolve.

Input	Linear	Linear → Log	Log	Film	Output
Host	DaVinci Resolve Studio · OpenFX				
Pipelines	ACES AP1 / ACEScct · DaVinci Wide Gamut / Intermediate · ARRI LogC3 · ARRI LogC4				
Platform	macOS 13+ · Apple silicon · Metal				
Release	GDC STYLE Client 2.9.0 · 12 instruments · 2 licensable pipeline components			Cover original frame, not retouched · RED Log3G10 converted to ACEScct / AP1	

Contents

How this guide reads.

The first part follows the chain end to end and shows who does each transform. Then every instrument gets two pages: the first shows the problem and a worked example; the second shows what you do and what you see.

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Every instrument follows the same four steps, in this order.

- 01 Problem
- 02 Example
- 03 What you do
- 04 What you see

The images of each instrument are synthetic scenes created for this guide and rendered by the instrument's own engine — the same code that runs in Resolve — through one neutral preview display. The GDC Skin Retouch pages and the cover use a real, licensed frame and renders from DaVinci Resolve. Nothing is retouched beyond the tool being shown.

Instruments, not presets.

GDC STYLE is a small set of instruments for DaVinci Resolve. None of them replaces your judgement or your tools; each one takes a decision you already make and gives it the right place, the right domain and the right feedback.

01

Work where the light is.

Exposure and optics are set in scene-linear light, where +1 stop is exactly twice the light. Colour, look, skin and film read your pipeline's log signal and do their work in scene light internally.

02

One owner for every transform.

Either GDC or Resolve changes the colour encoding of a shot — never both. You choose who manages colour; the Pipeline page and the chain check refuse a double transform before it reaches the image.

03

The order of the controls is the order of the image.

In the Inspector, groups and sliders follow the order in which the effect is applied. Reading an instrument from top to bottom is reading its process; the final intensity control closes it.

04

Few controls, chosen for the decision.

An instrument is not a copy of Resolve's tools. It compresses a professional workflow into the controls that change the outcome, and says plainly what each one does.

05

Diagnostics live inside the instrument.

Exposure in stops, zone weights, the selected colours, a before-and-after wipe: each instrument carries the views that explain it. They are for working — the Inspector says so until you return to **Result**.

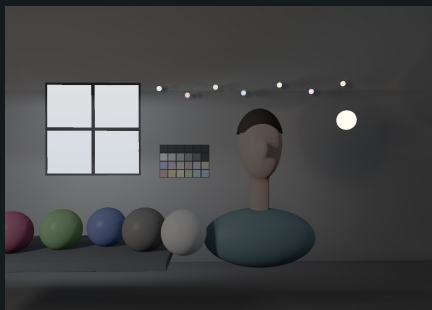
02 · The complete chain

Six stages, one direction.

A shot travels from the camera encoding to the screen through six stages. Each stage has one owner: a GDC node or Resolve. Between stages the signal changes domain — camera encoding, scene-linear, log, display — and the domain is written under every arrow.

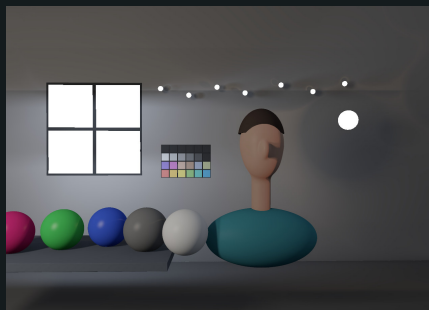


■ GDC node □ Resolve does it GDC · Demo / Full = licensable pipeline product (Demo without a licence, Full with a valid one)



Source as shot

camera log · flat, as the camera recorded it



After Input Transform

scene-linear · neutral preview



After the whole chain

Look · Film · DRT → Rec.709

The same frame at three points of the chain · shipping engine · synthetic scene · neutral preview display

#	Stage	Who does it	Domain in → out
01	Camera source	your clip, as it was shot	camera → ARRI LogC3 EI800 / ARRI Wide Gamut 3
02	Input Transform (IDT)	GDC Input Transform	ARRI LogC3 EI800 / ARRI Wide Gamut 3 → scene-linear · AWG3
03	Linear tools	GDC Exposure + Balance	scene-linear · AWG3 → scene-linear · AWG3
04	Linear to Log	GDC Linear to Log	scene-linear · AWG3 → log · LogC3 EI800
05	Log and Film tools	GDC Look · GDC Highlights + Gamut	log · LogC3 EI800 → log · LogC3 EI800
06	Output Transform (DRT)	GDC DRT · GDC tool	log · LogC3 EI800 → Rec.709 · gamma 2.4

03 · Who manages colour

Two ways to own the transforms.

Before the first node, decide who changes the colour encoding of your clips. Both ways are complete; the only wrong choice is to let both do it.

GDC manages colour

The clip stays in the camera encoding. **GDC Input Transform** brings it to scene-linear, **GDC Linear to Log** moves it to log, and **GDC DRT** takes it to the screen. In Resolve you add no IDT and no Color Space Transform.



Resolve manages colour — delivers scene-linear

Resolve (Color Management, a Color Space Transform or the ACES input transform) already brings the clip into the working space as scene-linear. GDC adds no Input Transform; it adds **GDC Linear to Log** and the log tools. The output stays with Resolve here.



Resolve manages colour — delivers log

Many ACES projects work in ACEScct, which is already the pipeline's log. GDC then adds neither Input Transform nor Linear to Log. If you also use linear tools, wrap that stage in two Resolve Color Space Transforms (log → linear and back) — a manual step the chain check asks you to declare.



Resolve does

Only what you gave it: nothing when GDC manages colour; the input transform (and the output, if you keep it) when Resolve manages colour.

GDC does

The rest of the chain, node by node, in the order shown. Input Transform and Linear to Log are licensable products like the instruments: Demo without a licence, Full with a valid one.

Never both

An Input Transform over a colour-managed project, or a Linear to Log over a log timeline, transforms the image twice. The Pipeline page refuses both before you build them.

04 · Chains, example by example (1/4)

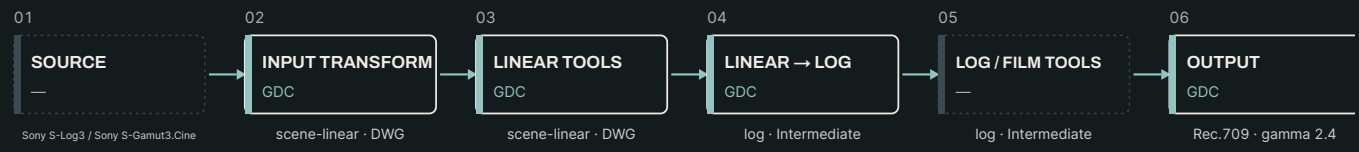
From the camera, through GDC.

Each strip is the same six stages; copper nodes are GDC, dashed ones are Resolve. The first is the case where GDC manages colour from the camera encoding; the second, an ACES project that Resolve already manages.

Camera → GDC Input Transform

Sony S-Log3 · GDC

A Sony S-Log3 / S-Gamut3.Cine clip goes straight into the chain. The camera is chosen once in GDC Input Transform; exposure and optics follow in scene-linear.



What Resolve does

Transforms nothing: leaves the clip in the camera encoding (Color Management off or neutral on this clip).

Does nothing in this step (do not enable another Output Transform / ODT on the same image).

What GDC does

Input Transform (IDT): Decodes the camera encoding (Sony S-Log3 / Sony S-Gamut3.Cine) into scene-linear · DWG and brings the camera gamut into the pipeline gamut.

Linear tools: Works on light (scene-linear · DWG): exposure, balance, optical filters.

Linear to Log: Encodes the image with the pipeline log curve (Intermediate).

Output Transform (DRT): Brings the log image to the Rec.709 gamma 2.4 display code.

Do not duplicate

A single Input Transform in the chain, the first node. Do not add a Resolve IDT / Color Space Transform as well.

A single Linear → Log transition in the chain. Do not add a Color Space Transform that goes to log as well.

A single output transform: do not add Output Handoff or a Resolve ODT on the same chain as well.

ACES, Resolve-managed

ACES · Resolve · log

The project's ACES input transform delivers ACEScct. GDC adds no Input Transform and no Linear to Log; the linear tools sit between two Resolve Color Space Transforms.



What Resolve does

Resolve delivers the image in the pipeline log (ACEScct) before the GDC nodes.

Resolve already does this transformation (Color Management / Color Space Transform).

A Resolve Color Space Transform takes the image from log to scene-linear before these nodes and back to log after them.

Resolve already delivers the image in log (ACEScct).

Does nothing in this step (do not enable another Output Transform / ODT on the same image).

What GDC does

Linear tools: Works on light (scene-linear · AP1): exposure, balance, optical filters.

Log and Film tools: Works on the log image: colour, look, skin, highlights, film.

Output Transform (DRT): Brings the log image to the Rec.709 gamma 2.4 display code.

Do not duplicate

GDC Input Transform is not part of the chain when Resolve manages colour.

Do not add GDC Linear to Log: the image would be log-encoded a second time.

A single output transform: do not add Output Handoff or a Resolve ODT on the same chain as well.

04 · Chains, example by example (2/4)

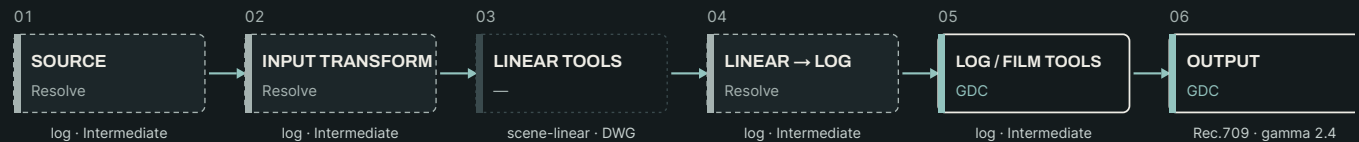
DaVinci, and ARRI LogC3.

Same idea, different pipeline: the variant follows the node, not the camera.

DaVinci Wide Gamut, Resolve-managed

◇ DaVinci · Resolve · log

DaVinci YRGB Color Managed delivers DaVinci Intermediate. Only log tools are used, so no Color Space Transform is needed around any GDC node.



What Resolve does

Resolve delivers the image in the pipeline log (Intermediate) before the GDC nodes.

Resolve already does this transformation (Color Management / Color Space Transform).

Resolve already delivers the image in log (Intermediate).

Does nothing in this step (do not enable another Output Transform / ODT on the same image).

What GDC does

Log and Film tools: Works on the log image: colour, look, skin, highlights, film.

Output Transform (DRT): Brings the log image to the Rec.709 gamma 2.4 display code.

Do not duplicate

GDC Input Transform is not part of the chain when Resolve manages colour.

Do not add GDC Linear to Log: the image would be log-encoded a second time.

A single output transform: do not add Output Handoff or a Resolve ODT on the same chain as well.

ARRI LogC3 (EI 800), GDC-managed

△ ARRI LogC3 · GDC

A documentary in natural light: exposure in scene-linear, then a restrained look and the highlights prepared for the screen.



What Resolve does

Transforms nothing: leaves the clip in the camera encoding (Color Management off or neutral on this clip).

Does nothing in this step (do not enable another Output Transform / ODT on the same image).

What GDC does

Input Transform (IDT): Decodes the camera encoding (ARRI LogC3 EI800 / ARRI Wide Gamut 3) into scene-linear · AWG3 and brings the camera gamut into the pipeline gamut.

Linear tools: Works on light (scene-linear · AWG3): exposure, balance, optical filters.

Linear to Log: Encodes the image with the pipeline log curve (LogC3 EI800).

Log and Film tools: Works on the log image: colour, look, skin, highlights, film.

Output Transform (DRT): Brings the log image to the Rec.709 gamma 2.4 display code.

Do not duplicate

A single Input Transform in the chain, the first node. Do not add a Resolve IDT / Color Space Transform as well.

A single Linear → Log transition in the chain. Do not add a Color Space Transform that goes to log as well.

A single output transform: do not add Output Handoff or a Resolve ODT on the same chain as well.

04 · Chains, example by example (3/4)

ARRI LogC4, and when Resolve keeps the output.

The full chain with the GDC DRT as the only output transform — and the case where Resolve delivers scene-linear and keeps the conversion to the screen: no GDC DRT then.

ARRI LogC4, the full chain

□ ARRI LogC4 · GDC

A feature-film image: exposure and optics in linear, then colour, look, skin, highlights and film in log, ending in the DRT — the last node and the only output transform.



What Resolve does

Transforms nothing: leaves the clip in the camera encoding (Color Management off or neutral on this clip).

Does nothing in this step (do not enable another Output Transform / ODT on the same image).

What GDC does

Input Transform (IDT): Decodes the camera encoding (ARRI LogC4 / ARRI Wide Gamut 4) into scene-linear · AWG4 and brings the camera gamut into the pipeline gamut.

Linear tools: Works on light (scene-linear · AWG4): exposure, balance, optical filters.

Linear to Log: Encodes the image with the pipeline log curve (LogC4).

Log and Film tools: Works on the log image: colour, look, skin, highlights, film.

Output Transform (DRT): Brings the log image to the Rec.709 gamma 2.4 display code.

Do not duplicate

A single Input Transform in the chain, the first node. Do not add a Resolve IDT / Color Space Transform as well.

A single Linear → Log transition in the chain. Do not add a Color Space Transform that goes to log as well.

A single output transform: do not add Output Handoff or a Resolve ODT on the same chain as well.

Resolve delivers scene-linear; Resolve keeps the output

○ ACES · Resolve · linear

Exposure in linear, GDC Linear to Log, then look and film — and Resolve's own output transform at the end. Never add a GDC DRT on top of it.



What Resolve does

Resolve transforms the clip into the working space (ACES AP1 / ACEScct) before the GDC nodes.

Resolve already does this transformation (Color Management / Color Space Transform).

Resolve does the conversion to display.

What GDC does

Linear tools: Works on light (scene-linear · AP1): exposure, balance, optical filters.

Linear to Log: Encodes the image with the pipeline log curve (ACEScct).

Log and Film tools: Works on the log image: colour, look, skin, highlights, film.

Do not duplicate

GDC Input Transform is not part of the chain when Resolve manages colour.

A single Linear → Log transition in the chain. Do not add a Color Space Transform that goes to log as well.

Do not add GDC DRT if you leave the output to Resolve.

The four stages inside any chain.

Linear tools, the move to log, log and film tools, and the output: the same four stages in every example above. For each one — what Resolve does, what GDC does and what must never be done twice.

What Resolve does, what GDC does, what not to duplicate

Linear tools

scene-linear · AWG4 → scene-linear · AWG4

WHAT RESOLVE DOES · Does nothing in this step.

WHAT GDC DOES · Works on light (scene-linear · AWG4): exposure, balance, optical filters.

DO NOT DUPLICATE · Linear tools sit before Linear to Log. After the transition the image is log and they would work wrongly.

Log and Film tools

log · LogC4 → log · LogC4

WHAT RESOLVE DOES · Does nothing in this step.

WHAT GDC DOES · Works on the log image: colour, look, skin, highlights, film.

DO NOT DUPLICATE · Log tools sit after Linear to Log and before the output transform.

Linear to Log

scene-linear · AWG4 → log · LogC4

WHAT RESOLVE DOES · Does nothing in this step.

WHAT GDC DOES · Encodes the image with the pipeline log curve (LogC4).

DO NOT DUPLICATE · A single Linear → Log transition in the chain. Do not add a Color Space Transform that goes to log as well.

Output Transform (DRT)

log · LogC4 → Rec.709 · gamma 2.4

WHAT RESOLVE DOES · Does nothing in this step (do not enable another Output Transform / ODT on the same image).

WHAT GDC DOES · Brings the log image to the Rec.709 gamma 2.4 display code.

DO NOT DUPLICATE · A single output transform: do not add Output Handoff or a Resolve ODT on the same chain as well.

05 · Before the first grade

From install to the first node.

The GDC STYLE Client app installs the instruments and the pipeline components into Resolve, keeps them up to date and shows what your licence covers. In Resolve, everything happens on the Color page.

1 Plan the chain

Open **Pipeline** in the app. Choose who manages colour, the pipeline and, when GDC manages colour, the camera. The page builds the chain in order, checks it with the engine and shows what each stage does.

3 Restart Resolve

Quit DaVinci Resolve, wait at least 20 seconds and open it again: Resolve reads plug-ins only at launch.

5 Demo or Full

Available in Demo edition without a license, with watermark: the effect works fully and the image carries a small **DEMO** watermark that moves around the frame. Input Transform and Linear to Log work the same way: Demo without a licence, with the watermark. To remove the watermark from an instrument or a pipeline component, request a licence in **Licences**; once it is granted, press **Install Full (N)**. If a licence expires or is withdrawn, the instrument returns to Demo on the same node.

2 Install

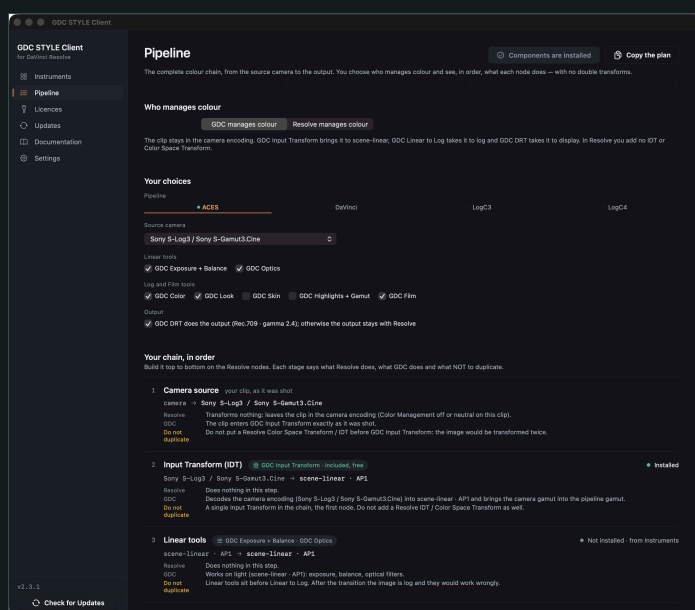
Press **Install the components** on the Pipeline page (or **Install Demo (N)** / **Install Full (N)** in **Instruments**, where Input Transform and Linear to Log appear under “Pipeline components”) for the pipeline components and the instruments. Confirm the plan; macOS asks for your password once. If Resolve has not created its OFX folder yet, the app explains it and, with your consent, creates only that folder.

4 Build the nodes

Color page → Effects → OpenFX → the group that carries your pipeline, for example **GDC · ACES · Pipeline** and **GDC · ACES · Instruments**. Drag one component or instrument onto each node, in the order of the plan. **Copy the plan** in the app puts that order on the clipboard.

The Pipeline page

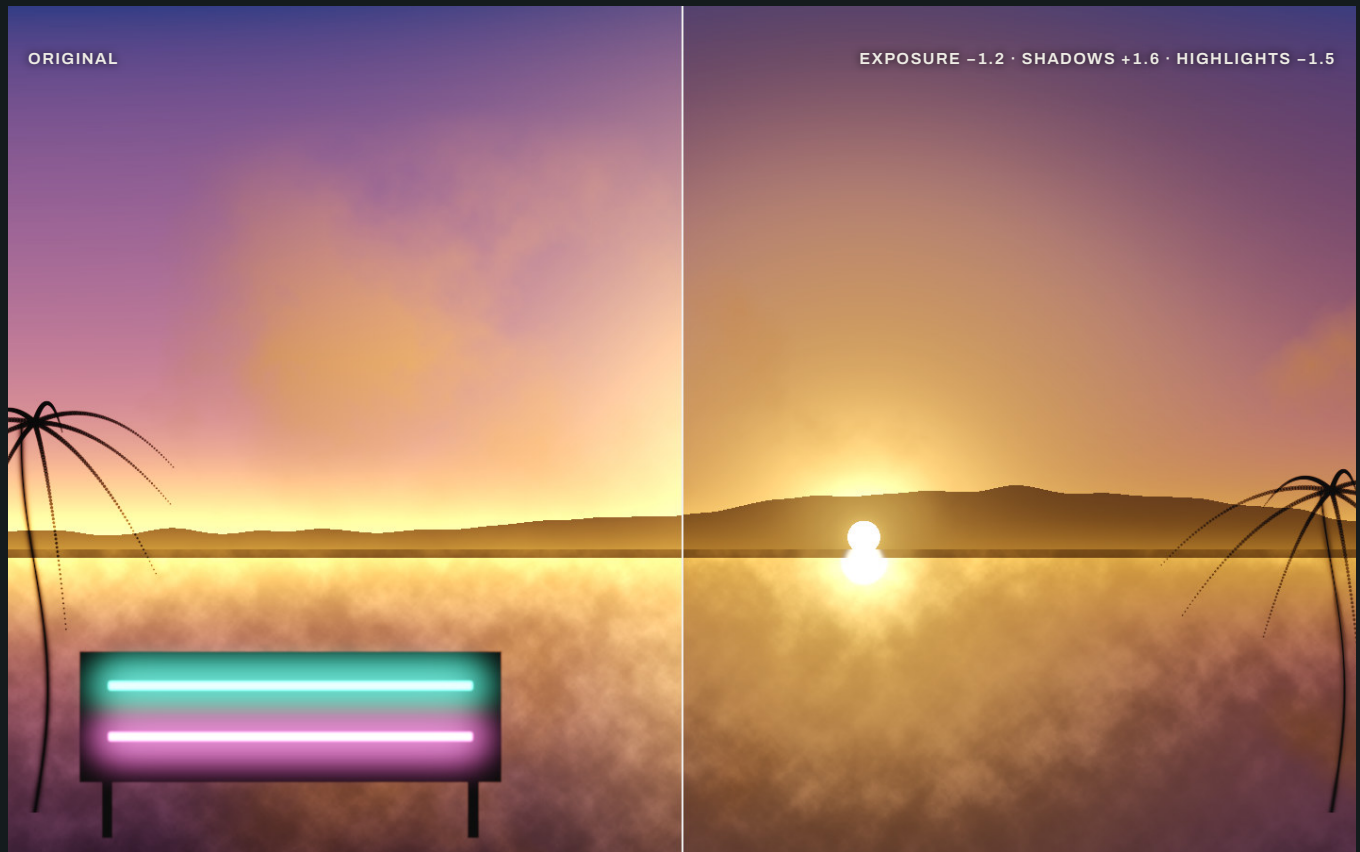
The page shows the six stages top to bottom, with the domain each one reads and writes, who does it (GDC or Resolve) and whether the GDC parts are installed. A chain the engine refuses — for instance an Input Transform over a colour-managed project — is explained in plain words instead of being built.



06 · Linear stage · first tool in the grade

GDC Exposure + Balance

1.6.0 Light and white, set where they are physical.



One synthetic frame, original left, Exposure + Balance right · shipping engine · synthetic scene · neutral preview display

01 Problem

The shot is close but not right: the shadows a little closed, a bright source a little hot, a cast that only lives in the shadows. Fixing it with log wheels moves the wrong part of the curve.

02 Example

A sunset shot with the sun in frame. The sun is a hot source and the foreground is closed. In scene-linear, pull **Exposure (stops)** down, lift **Shadows (stops)** and lower **Highlights (stops)** : the sky regains its colour, the sun keeps its disc and the foreground opens — each move measured in stops, the midtones held by their own control.

Where it belongs · Linear stage — the first instrument in the grade, on a node that receives scene-linear light (between your input transform and the conversion to log).

GDC Exposure + Balance

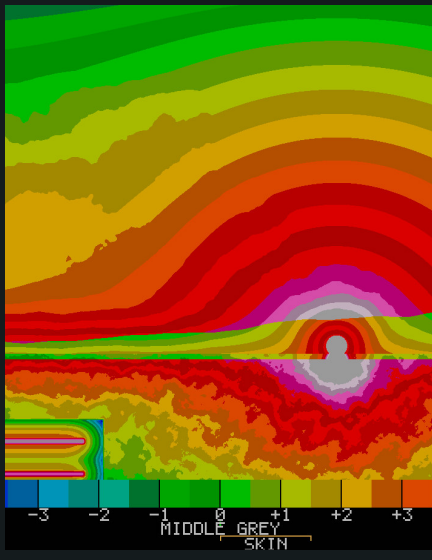
04 What you do

- 1 Set **View** to **Exposure Map (Stops)** : every pixel is coloured by its distance from middle grey, with the scale on the frame.
- 2 Place the exposure with **Exposure (stops)** ; set the black point with **Black offset** — small moves go a long way.
- 3 Shape the zones: **Shadows (stops)** , **Midtones (stops)** , **Highlights (stops)** . **View** → **Zone Weights** shows where each one acts.
- 4 Balance: **Temperature (mired shift)** and **Tint (green / magenta)** ; a cast that depends on brightness goes to **Tonal Balance** .
- 5 Trim with **Printer Lights** if you think in points; **Printer light Master (points)** moves red, green and blue together by the same amount. Then, if one channel should bleed into another, use **Channel Mix** : the nine values are a 3 × 3 matrix in scene-linear light, unchanged at 1 on the diagonal and 0 elsewhere; switch on **Keep neutrals** so grey stays grey however you mix.
- 6 Return **View** to **Result** .

05 What you see

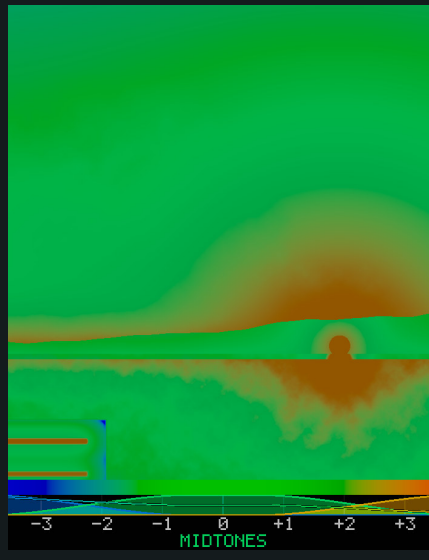
Exposure, white balance and tonal zones in one node, measured in stops, with a monotonic guard: a brighter pixel never comes out darker, even at extreme settings. The zones complement each other exactly — the same value on all three equals the same **Exposure (stops)** .

Views



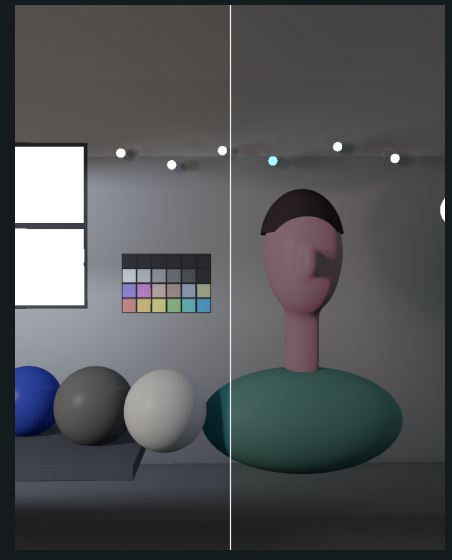
Exposure Map (Stops)

stops from middle grey, after Exposure and Balance



Zone Weights

Shadows blue · Midtones green · Highlights orange, as continuous weights



Channel Mix

original | with **Keep neutrals** on and some red and green mixed across

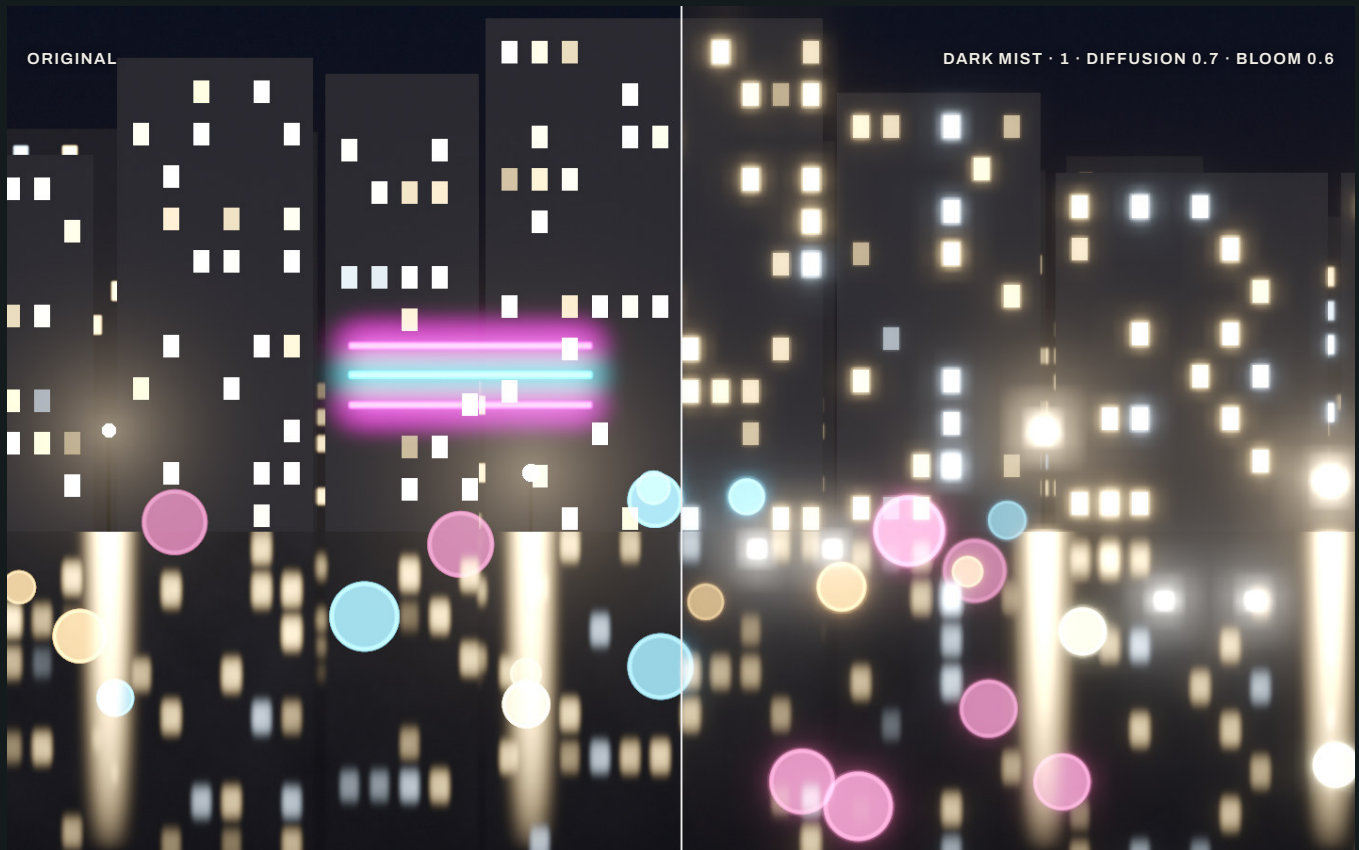
Inspector, top to bottom = order of the effect

EXPOSURE Exposure (stops) · Black offset · Shadows (stops) · Midtones (stops) · Highlights (stops) › **TONAL BALANCE** Shadows Temperature (mired) · Shadows Tint (green / magenta) · Highlights Temperature (mired) · Highlights Tint (green / magenta) › **BALANCE** Temperature (mired shift) · Tint (green / magenta) › **PRINTER LIGHTS** Printer light Master (points) · Printer light Red (points) · Printer light Green (points) · Printer light Blue (points) › **CHANNEL MIX** Red output: Red in · Red output: Green in · Red output: Blue in · Green output: Red in · Green output: Green in · Green output: Blue in · Blue output: Red in · Blue output: Green in · Blue output: Blue in · **Keep neutrals** › **MIX** Mix › **VIEW** View · Scale position · Saturation reference · Saturation scale max (%)

07 · Linear stage · after Exposure + Balance

GDC Optics 1.0.1

The lens in front of the light.



One synthetic frame, original left, Optics right · shipping engine · synthetic scene · neutral preview display

01 Problem

Digital highlights are hard: a street lamp has a crisp edge and nothing around it glows. A diffusion filter on the lens would have softened the light and let it breathe — but it has to be on the lens when you shoot, and it cannot be taken off.

02 Example

A night street with lamps, neon and headlights. Choose **Filter** Dark Mist at **Strength** 1 and raise **Amount** in Diffusion: the light spreads into the dark without lifting the shadows. Then lower **Threshold (stops)** and raise **Amount** in Bloom so only the brightest sources spill, with **Size** deciding how far.

Where it belongs · Linear stage, after Exposure + Balance, before the move to log. In and out: scene-linear. Metal only (macOS).

GDC Optics

04 What you do

- 1 Choose **Filter** : Black filters protect the shadows, white and warm ones lift them. Set **Strength** like a real filter set: 1/8 is barely there, 2 is heavy.
- 2 Set the filter's **Amount** in Diffusion: 0 is off. Light is redistributed, not added.
- 3 In Bloom, set **Threshold (stops)** — how many stops above middle grey the glow starts — then **Size** and **Amount** .
- 4 Close with **Mix** : it scales both amounts, 0 = original.

05 What you see

Diffusion and bloom as separate, independent decisions, in scene-linear light where they behave like light. The bloom size is a fraction of the frame height, so the same look holds at any resolution; the threshold is the same on every camera profile.

06 Use it when

- softening digital highlights before the grade;
- neon, lamps and headlights that should glow;
- a diffusion character chosen after the shoot.

07 Don't use it for

- × a blur or a sharpen — Optics only adds and redistributes light;
- × a log node: it expects scene-linear light;
- × film grain and halation — that is Film.

Views



Diffusion only

Amount in Diffusion at 0.7, Bloom off



Bloom only

Amount in Bloom at 0.7, Diffusion off

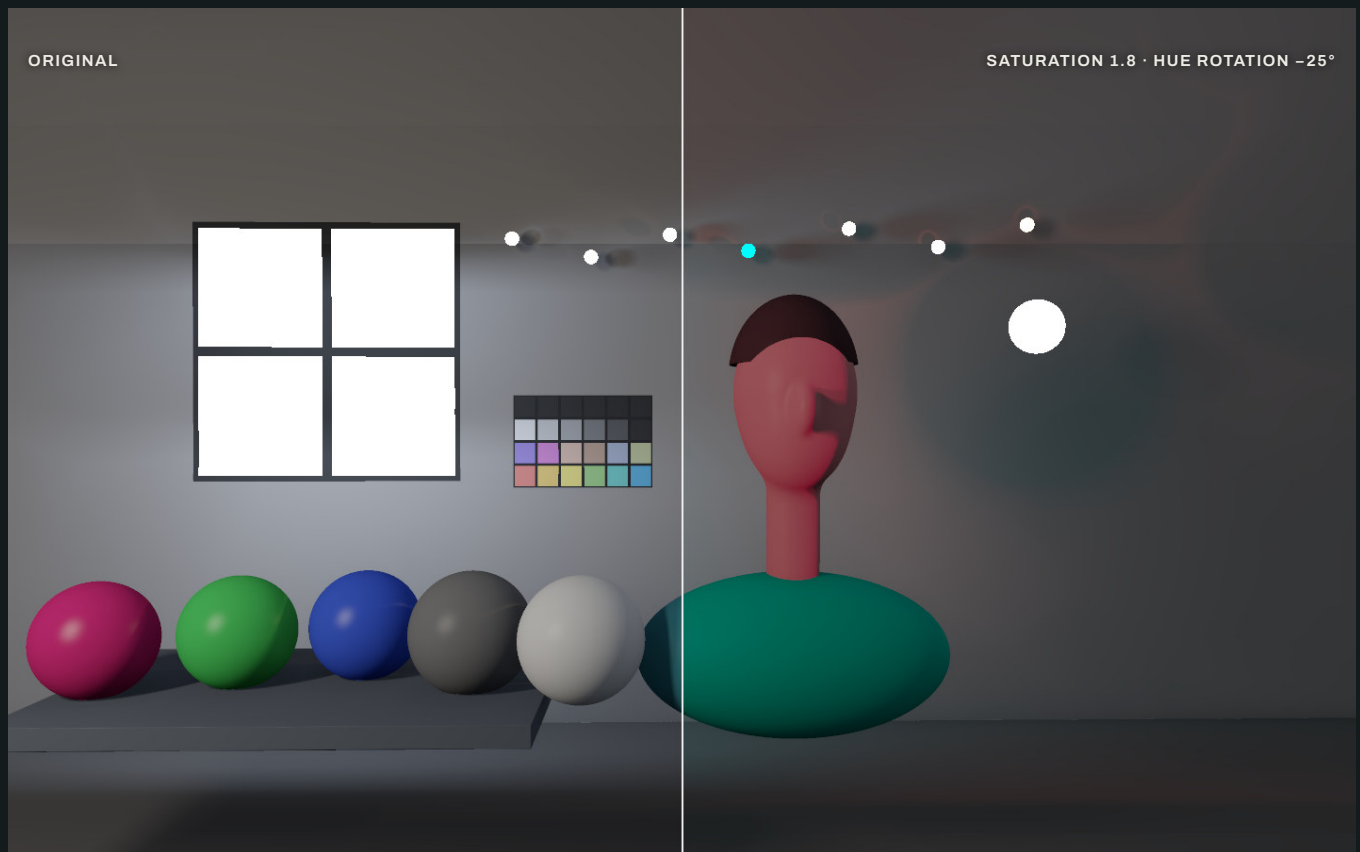
Inspector, top to bottom = order of the effect

DIFFUSION Filter · Strength · Amount › **BLOOM** Threshold (stops) · Size · Amount › **MIX** Mix › **VIEW** View · Scale position · Saturation reference · Saturation scale max (%)

08 · Log stage · after Linear to Log

GDC Saturation + Hue

1.0.2 The whole image, one move.



One synthetic frame, original left, Saturation + Hue right · shipping engine · synthetic scene · neutral preview display

01 Problem

A log image looks flat and grey, and one cast can lean the whole shot warm or cold. Tools that pick one colour family are too narrow for this; what is needed is a global move on the colour of the entire frame — measured on the signal, not corrected by eye.

02 Example

The studio frame reads flat after the move to log. Raise **Saturation** to 1.8: the colour returns and the brightness stays where it was. Then turn **Hue rotation (deg)** a few degrees until the wall and the jacket sit together. **Mix** brings back part of the original if the move was too much.

Where it belongs · Log stage, after Linear to Log, before Tone. In and out: the pipeline's log code values.

GDC Saturation + Hue

04 What you do

- 1 Set **Saturation** : 1 is unchanged, 0 is black and white, above 1 is more vivid. Brightness is kept.
- 2 Turn **Hue rotation (deg)** to move every hue around the wheel together.
- 3 Close with **Mix** : 0 is the original, 1 is the full move.
- 4 Only if you need it, open Advanced: **HSV saturation** follows the HSV colour model rather than luminance, and **HSV value** scales the brightest channel (it also lifts or darkens neutral greys).

05 What you see

Global colour intensity and hue in one node, on the pipeline's own log code, with a bit-exact neutral: at the default values the image comes out exactly as it went in.

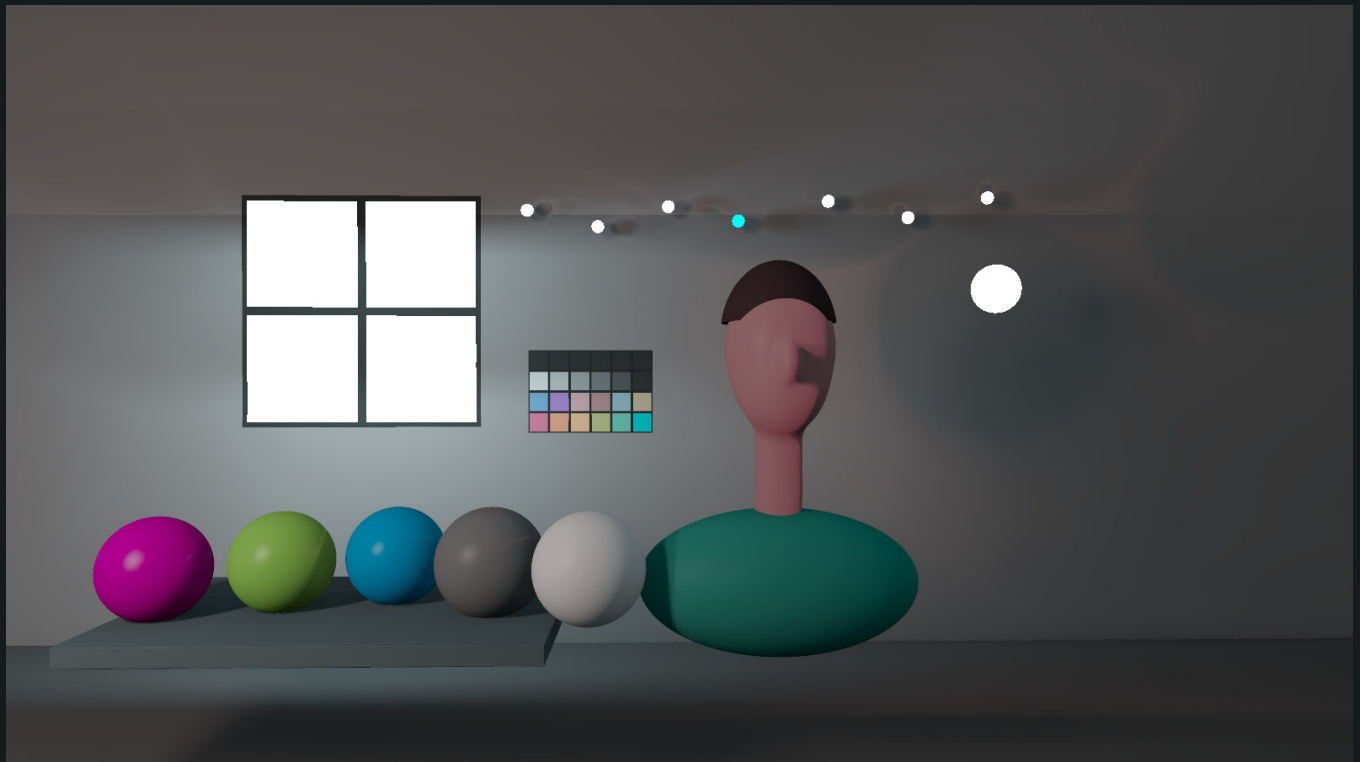
06 Use it when

- a log image that needs its colour brought back;
- moving every hue the same amount;
- a quick global pull-back before a look.

07 Don't use it for

- × one colour family — that is Color;
- × a linear node: it works on the pipeline's log code;
- × skin tones on their own — that is Skin.

Views



Hue rotation only

Hue rotation (deg) -25°, **Saturation** unchanged

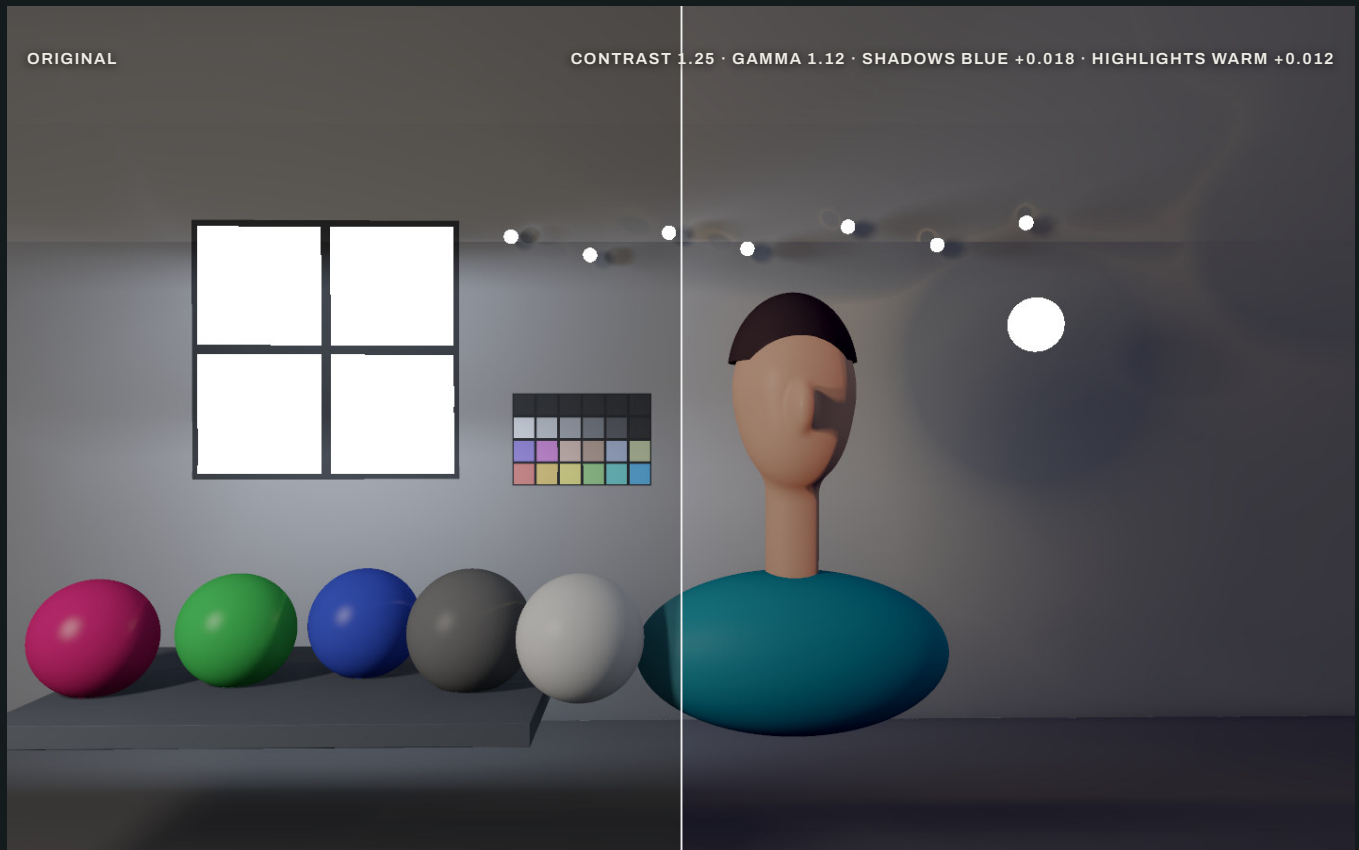
Inspector, top to bottom = order of the effect

SATURATION Saturation › **HUE** Hue rotation (deg) › **MIX** Mix › **VIEW** View · Scale position · Saturation reference · Saturation scale max (%) › **ADVANCED** HSV saturation · HSV value

09 · Log stage · after Saturation + Hue, before Color

GDC Tone 1.0.0

Contrast and tone, in stops.



One synthetic frame, original left, Tone right · shipping engine · synthetic scene · neutral preview display

01 Problem

Log footage is flat, and the classic fix — lift, gamma, gain and log wheels — behaves differently on every camera: the same wheel reaches into the midtones on one pipeline and stays in the shadows on another, because its limits were fixed code values, not parts of the picture.

02 Example

On the studio frame, raise **Contrast** to 1.25 around the middle-grey pivot: the picture gains body. Then give the shadows a touch of blue with the Shadows wheel and the highlights a touch of warmth with the Highlights wheel. Because **Shadows end at (stops)** and **Highlights start at (stops)** are set in stops, the same numbers mean the same part of the picture on ACES, DaVinci, LogC3 and LogC4.

Where it belongs · Log stage, after Saturation + Hue, before Color. In and out: the pipeline's log code values. Contrast is applied last inside the node, after the wheels and the CDL.

GDC Tone

04 What you do

- 1 Start with **Lift** (shadows) , **Gamma** (midtones) and **Gain** (highlights) for the broad shape: lift moves the dark end, gamma the middle, gain scales the bright end.
- 2 In **Wheels**, first choose where the zones are: **Shadows end at** (stops) and **Highlights start at** (stops) , in stops from middle grey. Then colour each zone with its Red / Green / Blue / Master values.
- 3 For a precise per-channel trim use **ASC CDL**: Slope multiplies, Offset adds, Power shapes the midtones, and **CDL saturation** works around the profile's luminance.
- 4 Finish with **Contrast** and **Pivot** (stops) : the pivot is the tone that does not move, in stops from middle grey (0 = the profile's coded middle grey).
- 5 Bring part of the original back with **Mix** .

05 What you see

Tonal control on the pipeline's own log code with zones and pivot that sit on the same part of the picture on every camera profile. The neutral setting is bit-exact: untouched controls leave the image exactly as it came in.

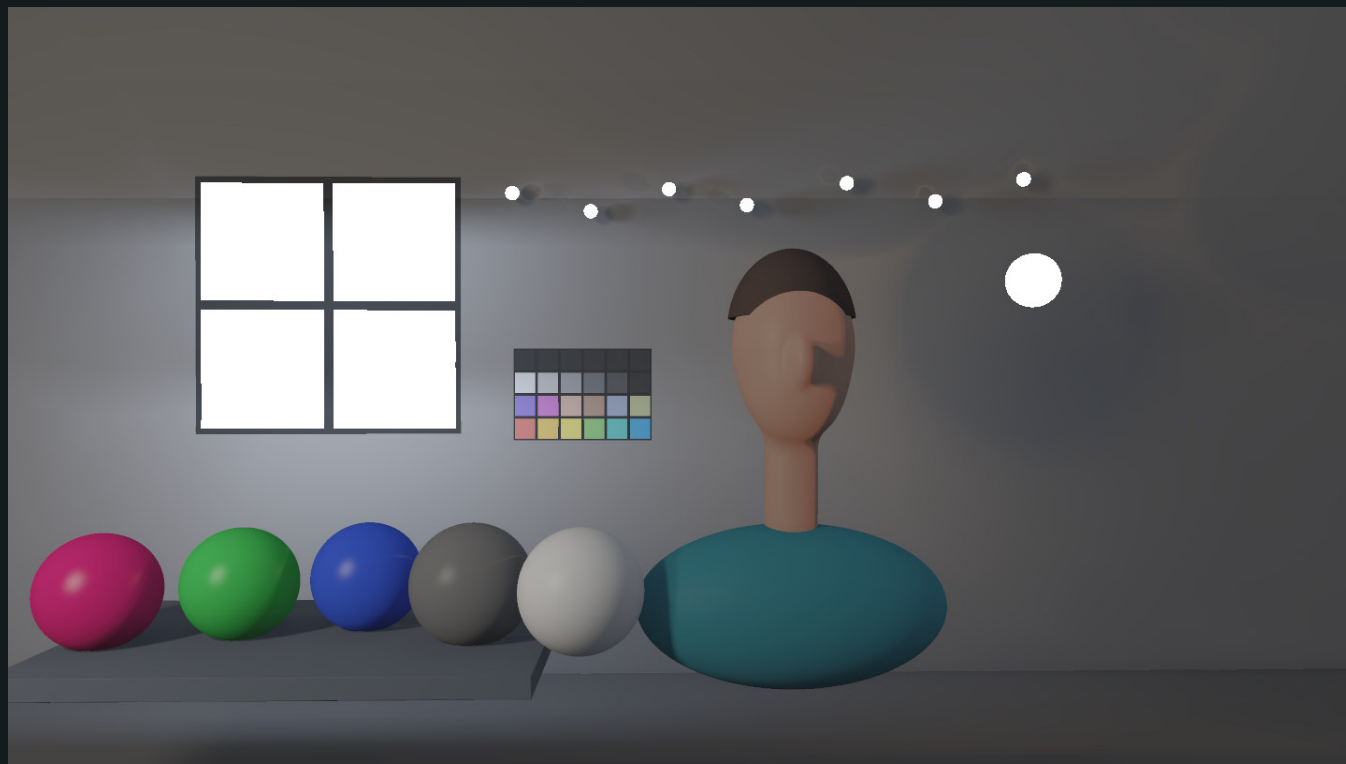
06 Use it when

- giving a flat log image body and a tonal shape;
- tinting shadows and highlights differently, by zone;
- working the same way across cameras and pipelines.

07 Don't use it for

- × a creative look — that is Look;
- × a highlight shoulder or gamut compression — that is Highlights + Gamut;
- × the contrast of the negative and the print — that is Film.

Views



Shadows wheel only

Shadows Master +0.06, the zone ending at 0 stops

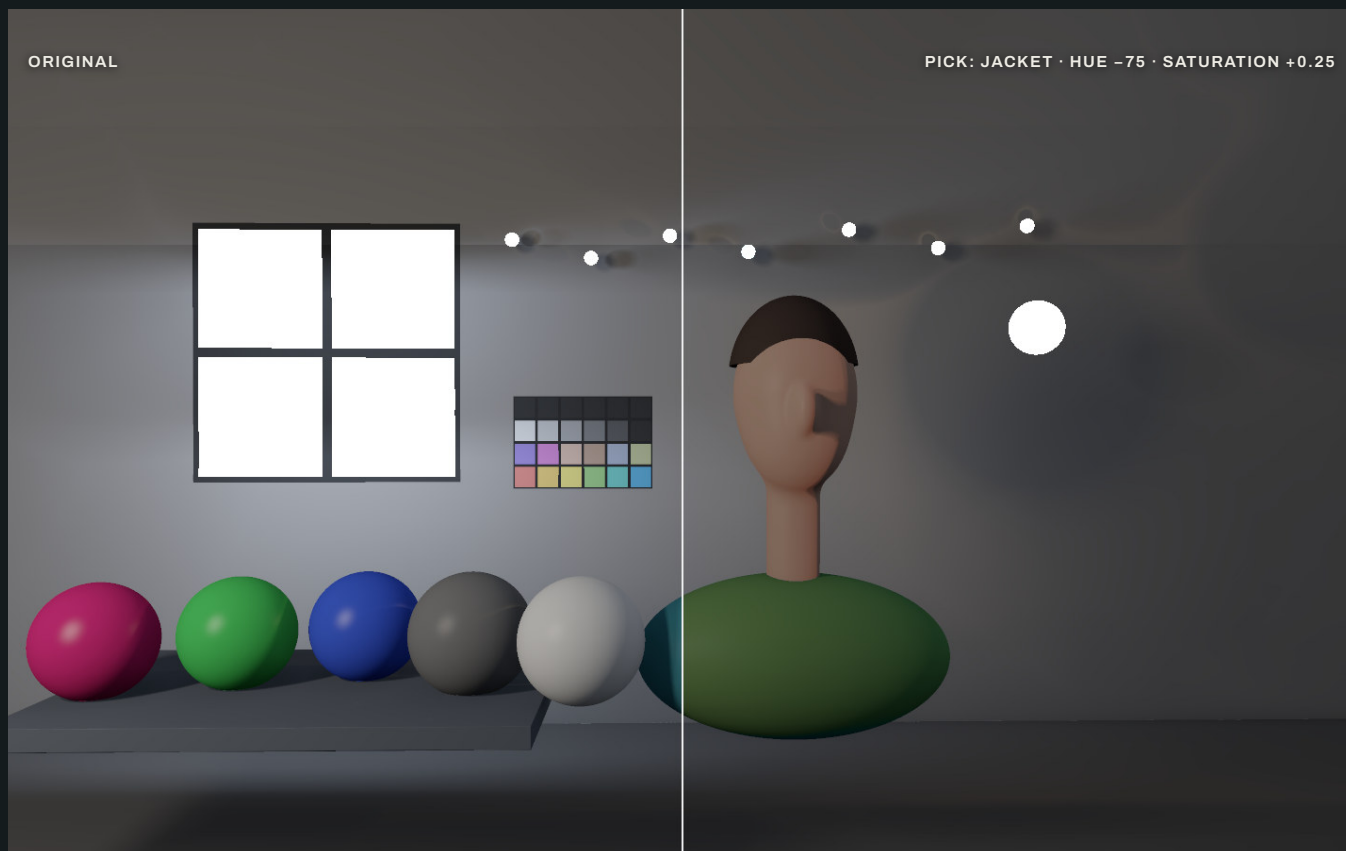
Inspector, top to bottom = order of the effect

LIFT GAMMA GAIN Lift (shadows) · Gamma (midtones) · Gain (highlights) › **WHEELS** Shadows end at (stops) · Highlights start at (stops) · Shadows Red · Shadows Green · Shadows Blue · Shadows Master · Midtones Red · Midtones Green · Midtones Blue · Midtones Master · Highlights Red · Highlights Green · Highlights Blue · Highlights Master › **ASC CDL** Slope Red · Slope Green · Slope Blue · Offset Red · Offset Green · Offset Blue · Power Red · Power Green · Power Blue · CDL saturation › **CONTRAST** Contrast · Pivot (stops) › **MIX** Mix › **VIEW** View · Scale position · Saturation reference · Saturation scale max (%)

10 · Log stage · after Tone

GDC Color 1.0.2

Pick a colour, move it.



One synthetic frame, original left, Color result right · Pick Color on the jacket · shipping engine · synthetic scene · neutral preview display

01 Problem

One colour family is wrong for the story — a jacket too loud, foliage too yellow, a sky that fights the skin — and a qualifier, a key and a window per shot cost more than the change is worth.

02 Example

In the studio frame one colour is wrong for the story: the jacket is too loud. Press **Pick Color**, click the jacket and turn **Hue**: only that family moves — the face right above it, the wall and the spheres stay where they were. With **Protect skin** up, even a jacket close to skin in hue would leave the face alone.

Where it belongs · Log stage, after Exposure + Balance and before Look: correct a colour family on a balanced image, then give the whole image its character.

GDC Color

04 What you do

- 1 Turn on **OpenFX Overlay** in the Viewer — Resolve sends the click to the plug-in only then.
- 2 Press **Pick Color** and click the colour, or drag over an area of it.
- 3 Set **View** to **Highlight** to see the selection; widen or narrow it with **Color range**, **Saturation range**, **Brightness range**, **Edge softness**.
- 4 Change it: **Hue**, **Saturation**, **Density**, **Brightness (stops)**, **Temperature (cool / warm)**.
- 5 Keep faces and greys out with **Protect skin** and **Protect neutrals**; set **Amount**; return **View** to **Result**.

05 What you see

A selection that follows the colour, not a shape: no keys, no windows, no tracking. Only the picked family moves; skin and near-greys can be protected from the start. **Density** changes colours like dye — richer and deeper — rather than just brighter.

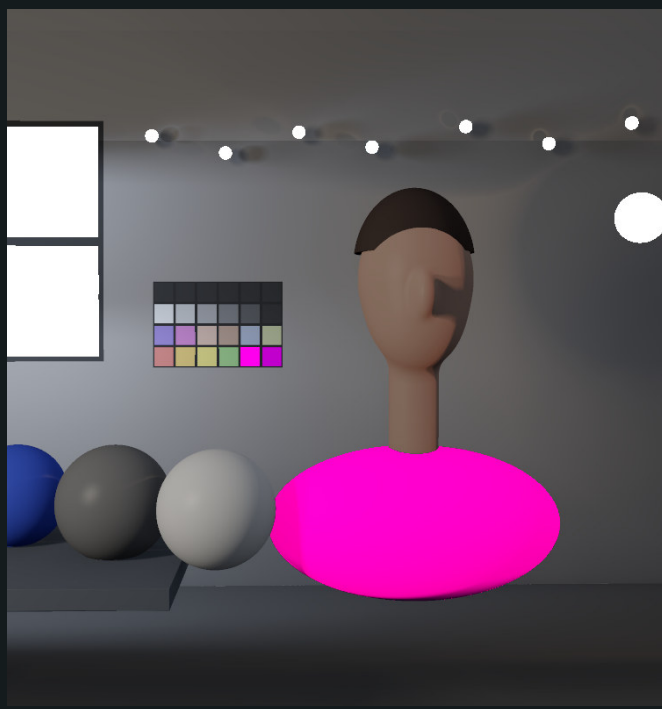
06 Use it when

- one colour family needs a different hue, saturation or weight;
- the same correction must hold across a scene without keys;
- foliage, skies or wardrobe need taming before the look.

07 Don't use it for

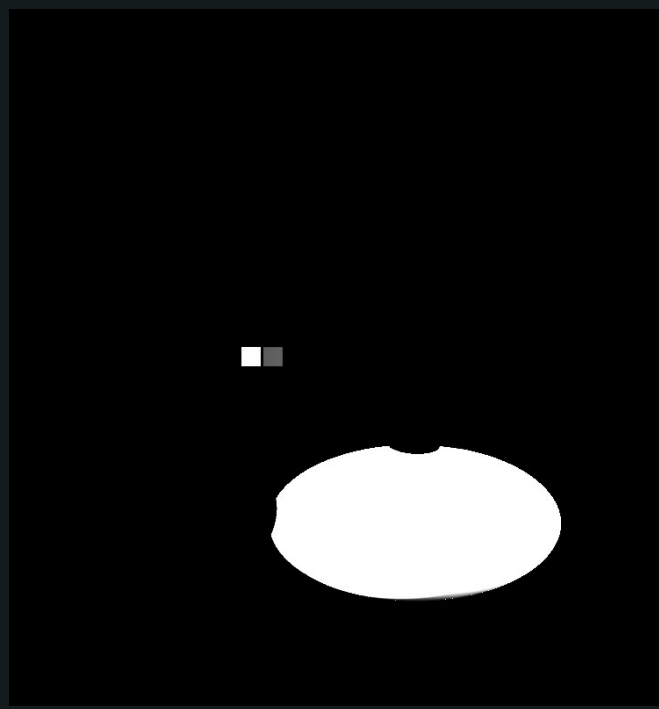
- × changing the whole image — that is Look;
- × skin tones — Skin finds skin on its own;
- × a colour that changes from shot to shot within the same object — pick per shot.

Views



Highlight

the selection in magenta over the image



Matte

the selection as a matte: white = fully selected

Inspector, top to bottom = order of the effect

SELECT Pick Color › **REFINE** Color range · Edge softness · Saturation range · Brightness range › **CHANGE** Hue · Saturation · Density · Brightness (stops) · Temperature (cool / warm) › **PROTECT** Protect skin · Protect neutrals › **MIX** Amount › **VIEW** View · Scale position · Saturation reference · Saturation scale max (%) › **ADVANCED** Center hue (deg) · Center saturation · Center brightness (stops)

11 · Log stage · after Color, before Skin

GDC Look

1.2.0

The character of the image,
from one decision.



View → Compare (before | after), as the instrument shows it · shipping engine · synthetic scene · neutral preview display

01 Problem

The grade is correct and still anonymous: exposure sits, skin reads, the shots match — but the image has no point of view, and building one node by node costs the time you do not have.

02 Example

The night street is balanced and still anonymous. Step through **Look** on the hero frame and watch the neon, the lamps and the shadows together. Look 27 pulls the shadows towards teal and warms the lamps; **Strength 1** is the look as designed, **Look color** lowers its colour without losing its tone.

Where it belongs · Log stage, on its own node, after Color and before Skin. In and out: the pipeline's log signal.

GDC Look

04 What you do

- 1 Leave the defaults: Look 01 , Strength 1.
- 2 Step through Look on the same frame; judge foliage, skin, sky and interiors.
- 3 View → Compare (before | after) ; move Split position .
- 4 Trim in Character : Contrast , Blacks (crushed / lifted) , Highlight roll-off , then Look color , Saturation , Warmth (cool / warm) .
- 5 Settle Strength : 0 is the original, 1 the look as designed; above 1 it continues at half speed (1.5 acts as 1.25), so colours never fold. Return View to Result .

05 What you see

Tone, colour density, colour relationships and the tint of the greys move together as one recipe. Protect skin (0.5 by default) gives skin only the look's tone. Look color at 0 keeps only the tone.

06 Use it when

- setting the identity of a scene, an episode, a film;
- showing a director several directions on one shot;
- giving matched shots one common character.

07 Don't use it for

- × exposure or white balance — Exposure + Balance;
- × one colour family — Color;
- × grain, halation, softness — Film;
- × replacing your output transform.

Look 01 – Look 37 · the same frame



Each look at Strength 1, default controls, on one frame. The list order is fixed: new looks are only added at the end, so a saved project keeps its look.

Inspector, top to bottom = order of the effect

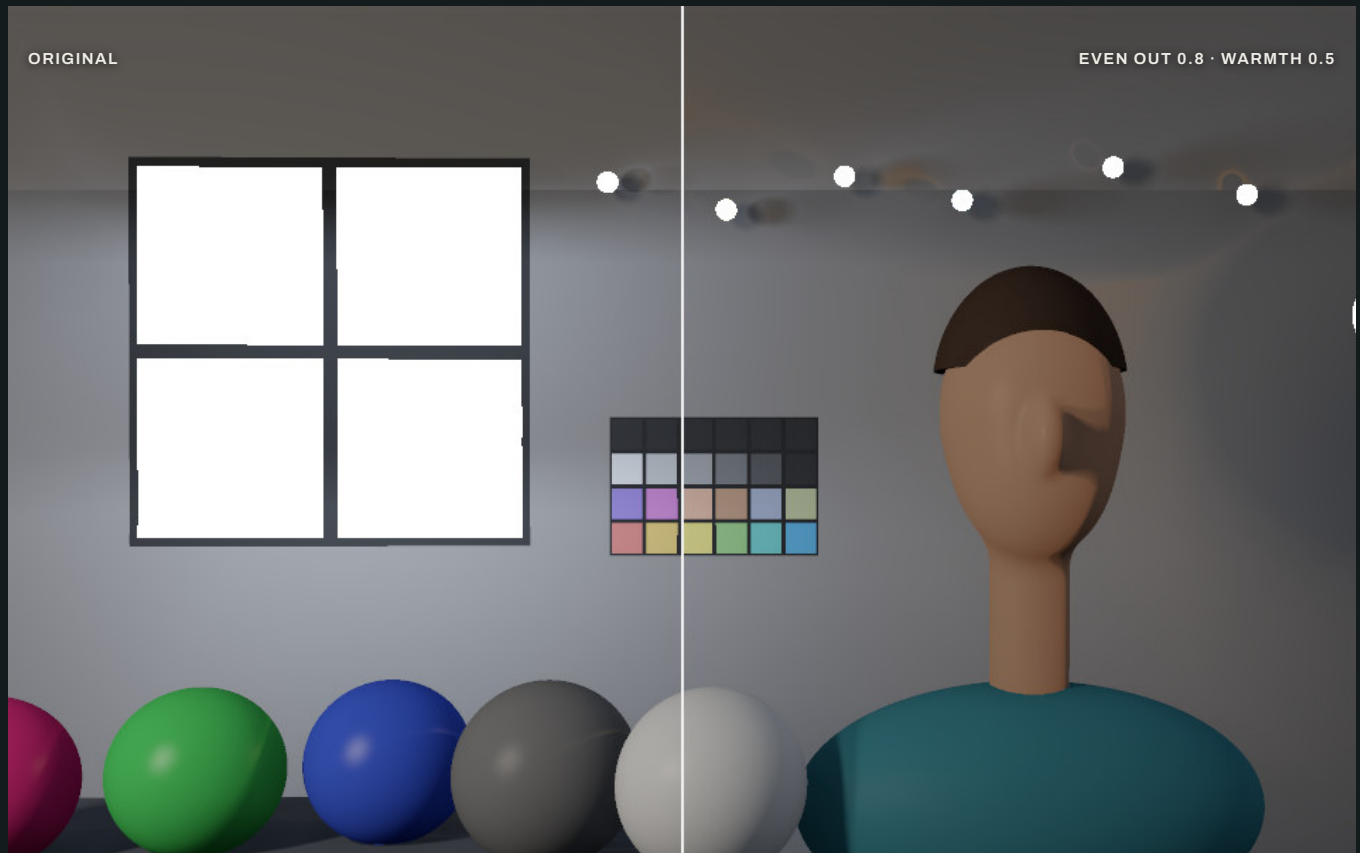
LOOK Look › **CHARACTER** Contrast · Blacks (crushed / lifted) · Highlight roll-off · Look color · Saturation · Warmth (cool / warm) › **PROTECT** Protect skin › **MIX** Strength › **VIEW** View · Scale position · Saturation reference · Saturation scale max (%) · Split position

12 · Log stage · after Look

GDC Skin

1.0.2

Skin, without a qualifier.



One synthetic frame, original left, Skin result right · shipping engine · synthetic scene · neutral preview display

01 Problem

Faces read too red, blotchy, cold or lifeless — and a manual qualifier on every face, in every shot, is fragile and slow.

02 Example

After a strong look the face has drifted: a little grey in the cheek, a little green at the temple. Skin finds the skin on its own — **View** → **Highlight** shows what it found — and **Even out** calms the transitions while **Warmth** (cool / warm) brings the tone back, without a mask or a window.

Where it belongs · Log stage, after Look and before Film: the last colour decision before the film material.

GDC Skin

04 What you do

- 1 Set **View** to **Highlight** : the skin found shows in cyan.
- 2 Adjust what counts as skin: **Skin range** , **Include shadows** , **Edge softness** .
- 3 Calm blotches with **Even out** — texture and pores stay.
- 4 Choose the appearance: **Warmth** (cool / warm) , **Tint** (green / magenta) , **Saturation** , **Density** , **Brightness** (stops) .
- 5 Set **Amount** ; return **View** to **Result** .

05 What you see

Every face in the frame, found automatically and continuously — no keys, no tracking. **Even out** works only on colour variation, so the skin stays skin: pores, light and texture are untouched.

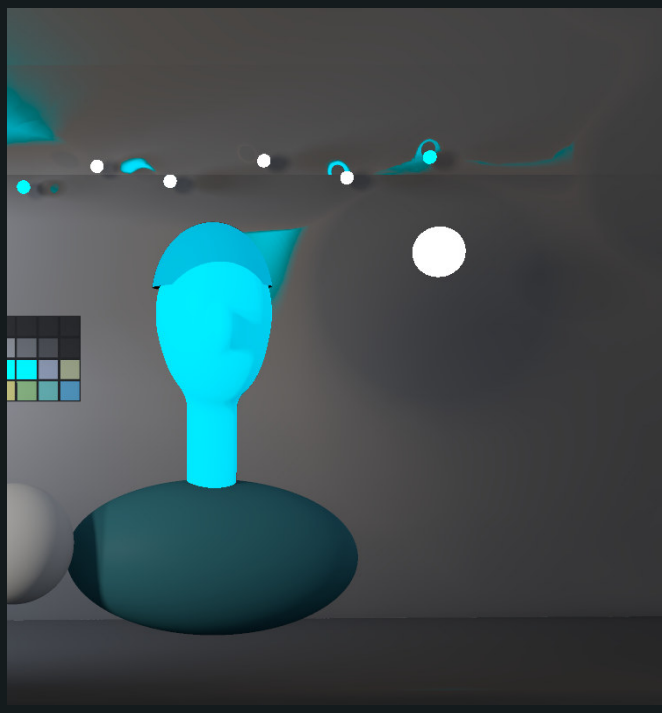
06 Use it when

- skin looks too red, uneven, cold or flat;
- the same face must hold across a scene;
- a look has pulled skin away from where you want it.

07 Don't use it for

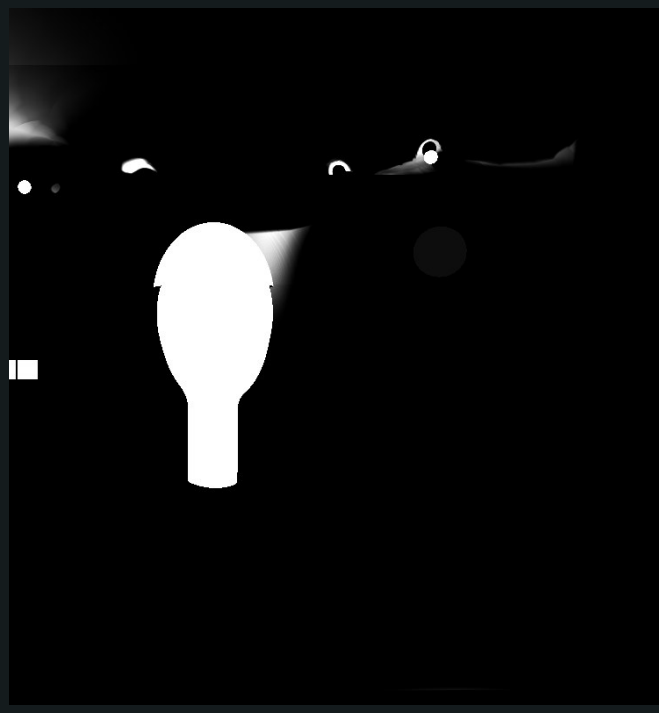
- × wood, sand or beige that must stay untouched — they can read as skin; check **Highlight** ;
- × smoothing pores or retouching texture;
- × changing any colour other than skin — that is Color.

Views



Highlight

the skin Skin found, in cyan over the image — the warm wall at the top is picked up too: narrow **Skin range**



Matte

the same selection as a matte

Inspector, top to bottom = order of the effect

REFINE Skin range · Include shadows · Edge softness > **CHANGE** Even out · Warmth (cool / warm) · Tint (green / magenta) · Saturation · Density · Brightness (stops) > **MIX** Amount > **VIEW** View · Scale position · Saturation reference · Saturation scale max (%) > **ADVANCED** Hue (deg)



12b · Log stage · its own node, after Skin

Correct the skin. Keep the person.

GDC Skin Retouch smooths fine skin texture, softens small spots and evens out colour blotches inside the area you give it, and keeps the edge of that area protected. ACES, DaVinci, ARRI LogC3 and ARRI LogC4 (computed internally in ACEScct / AP1); macOS, Metal.

What we keep

- The shape of the nose and the contour of the eyes.
- The fall of shadows and the volume.
- Freckles, moles and intentional detail, when the mask protects them.

What we adjust

- Texture that is too harsh: **Smooth** .
- Small spots: **Spot Amount** .
- Redness and colour blotches: **Color Amount** .

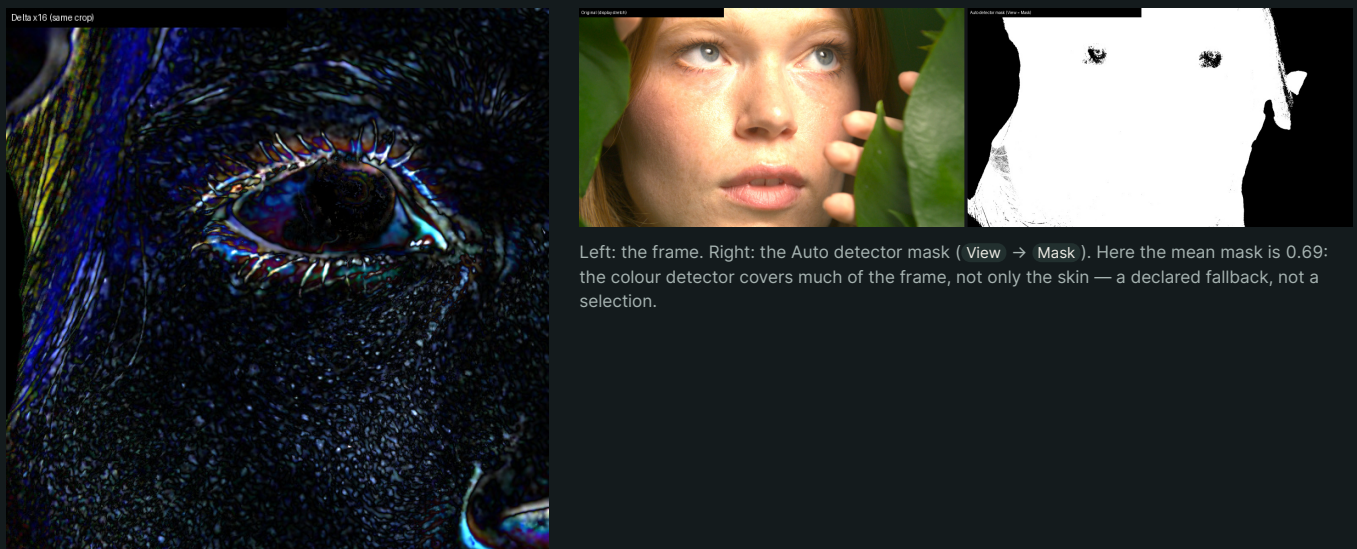
Frame 77 of a licensed clip, RED Log3G10 converted offline to ACEScct / AP1, fixed display (no DRT or grade). Original, not retouched.

GDC Skin Retouch

Same frame, same display.



Same frame (RED Log3G10 → ACEScct / AP1), same 1:1 crop and same display, original left and result right. Settings: Mask Source Auto, Smooth 0.4, Spot Amount 0.5, Color Amount 0.5, Edge Protect 1, Amount 1.



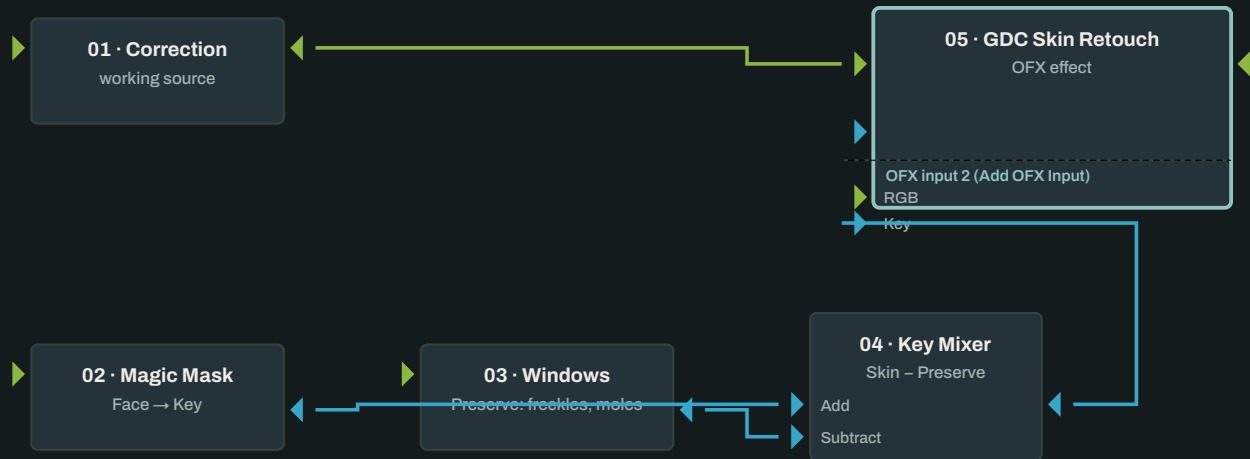
Left: the frame. Right: the Auto detector mask (View → Mask). Here the mean mask is 0.69: the colour detector covers much of the frame, not only the skin — a declared fallback, not a selection.

Same crop, $|result - original|$ in ACEScct codes $\times 16$ (View → Delta (amplified)). Bright areas are the ones that changed.

The retouch calms texture and colour inside the mask and leaves the structure of the face and everything outside the mask as it was. For a precise result, give the node your own mask on the Mask input instead of relying on Auto.

GDC Skin Retouch

Wire the mask, then retouch.



In Resolve

- 1 Add GDC Skin Retouch as its own node. Wire the **Mask** input: a window, a qualifier or Magic Mask on the Key port (or a grey matte on the RGB port with **Mask Channel** set to Red). **Mask status** confirms the connection.
- 2 Raise **Smooth** (0.3–0.5 is the tested range), then **Spot Amount** and **Color Amount**. Each has its own on/off switch, so you can compare without losing a setting.
- 3 Check with **View : Mask** shows what is processed, **Delta (amplified)** shows what changed, **Spot Candidates** shows where spots were found. Return **View** to **Result** before you render.
- 4 Set the overall strength with **Amount**; **Edge Protect** controls how the correction fades out at the edge of the mask; **Detail Scale (x)** adapts the scales to a close-up or a wide shot.

Limits you should know

- Without a connected mask the node leaves the image unchanged until you wire it. **Mask Source** = Key processes the whole frame without edge protection (degraded); Auto finds skin from colour only and can take warm wood, sand or walls for skin — a declared fallback, not a selection.
- Spot softening also softens freckles unless the mask protects them; colour evening can flatten intentional make-up.
- Validated on the frames and settings of the evaluation; the effect is judged on your own footage.

Use it when

- you have, or can make, a mask of the skin (window, qualifier, Magic Mask);
- the project is ACES, DaVinci, ARRI LogC3 or ARRI LogC4, on a Mac;
- you want to remove fine variation, not reshape the face.

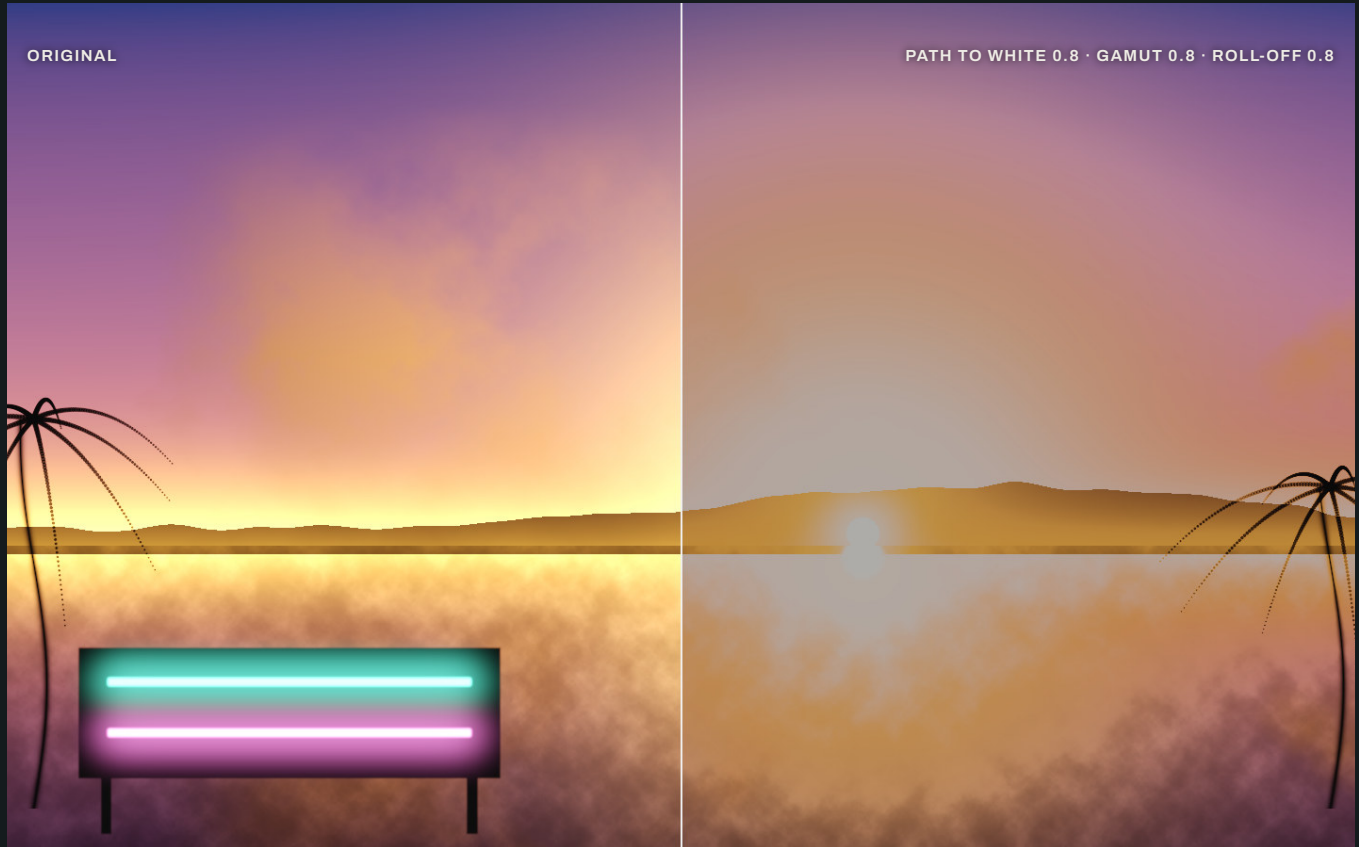
Its own node on the pipeline's log signal, after **Skin** and before **Highlights + Gamut**. Licensable like every instrument: Demo (with watermark) without a licence, Full with a valid one. Details, parameters and the illustrated Skin Retouch guide: see the Technical User Manual and the Skin Retouch guide.

13 · Log stage · after Skin, before Film

GDC Highlights + Gamut

1.0.0

Bright colour that lands safely on screen.



One synthetic frame, original left, Highlights + Gamut right · shipping engine · synthetic scene · neutral preview display

01 Problem

Very bright, saturated light — a neon tube, the sun, a taillight — is recorded outside what the screen can show. Left alone it clips into a flat, fringed colour; pushed by hand it turns dirty or loses its hue.

02 Example

In the sunset frame the neon tubes and the sun are far outside the screen. **Path to White** moves the hottest colours towards white, as real film and sensors do, with luminance preserved exactly; **Gamut Compression** pulls overshoots back inside without clipping; **Highlight Roll-off** adds a soft shoulder above a knee you set in stops.

Where it belongs · Log stage, after Skin and just before Film. In and out: the pipeline's log signal.

GDC Highlights + Gamut

04 What you do

- 1 Start with **Amount** in Path to White: bright colours move towards white. **Onset (stops)** says how many stops above middle grey it begins; it completes four stops higher.
- 2 In Gamut Compression, raise **Amount** to pull out-of-gamut overshoots back inside; **Threshold** sets how far from neutral colours stay untouched.
- 3 In Highlight Roll-off, raise **Amount** for a soft shoulder above **Knee (stops)**.
- 4 Settle **Mix** : 0 is the original, 1 the result as set.

05 What you see

Three separate decisions about the brightest part of the picture, each hue-preserving and each at zero by default. Nothing is clipped, and the same thresholds hold on every camera profile — so a recipe survives a change of pipeline.

06 Use it when

- neon, sky and sun that clip or turn dirty on screen;
- preparing very bright colour before Film and the output transform;
- a result that must hold across cameras and pipelines.

07 Don't use it for

- × exposure of the whole frame — Exposure + Balance;
- × the output transform itself — that is the DRT;
- × a creative tint — Look or Color.

Views



Path to White only

Amount in Path to White at 0.8, the rest off



Gamut Compression only

Amount in Gamut Compression at 0.8, the rest off

Inspector, top to bottom = order of the effect

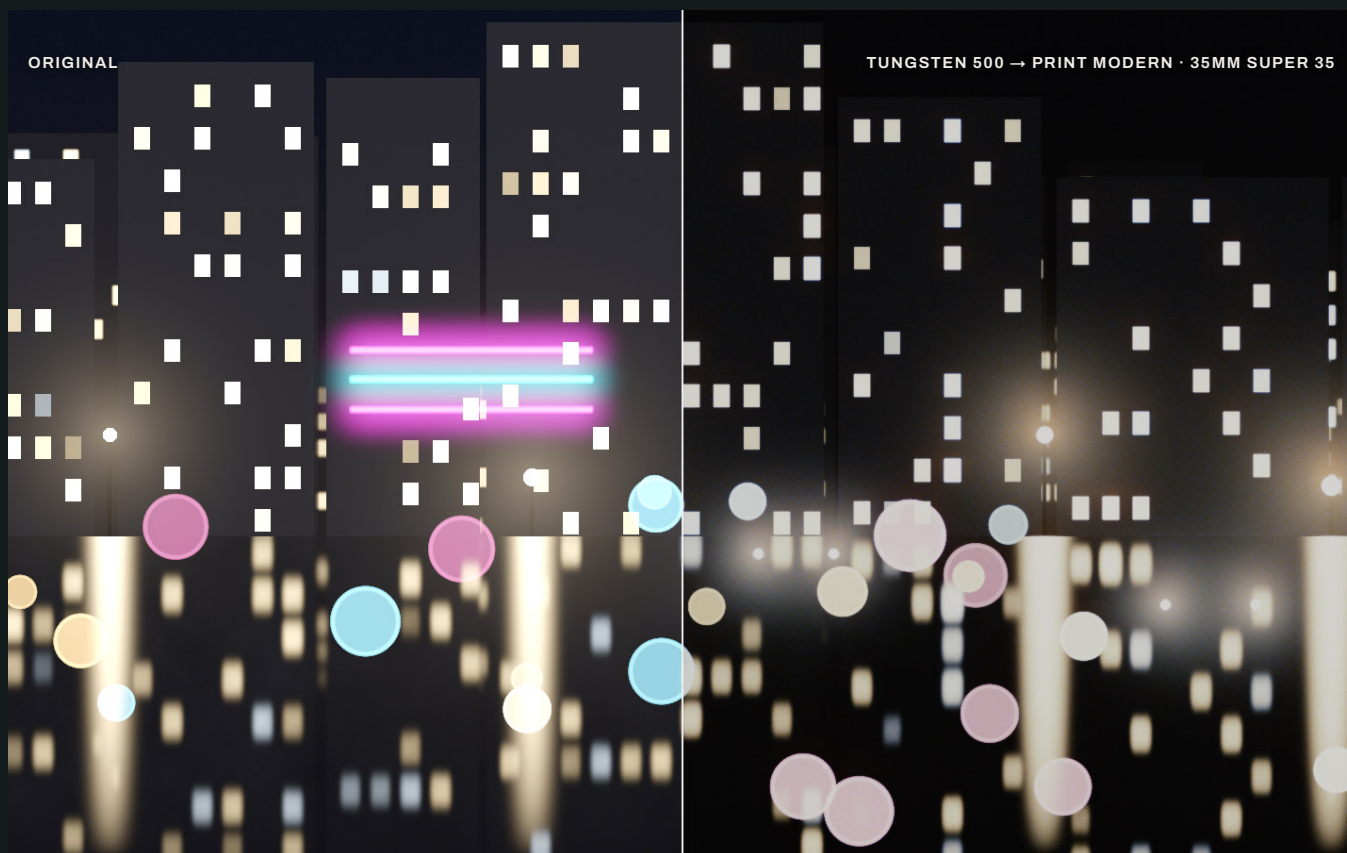
PATH TO WHITE Amount · Onset (stops) › **GAMUT COMPRESSION** Amount · Threshold › **HIGHLIGHT ROLL-OFF** Amount · Knee (stops) › **MIX** Mix › **VIEW** View · Scale position · Saturation reference · Saturation scale max (%)

14 · Film stage · last before the output transform

GDC Film

1.1.0

The material the image is made of.



One synthetic frame, original left, Film result right · default controls · shipping engine · synthetic scene · neutral preview display

01 Problem

A digital image can carry any colour you like and still feel weightless. What it lacks is a material: the response of a negative and a print, grain that lives in the tones, light that blooms in the emulsion.

02 Example

The night street is clean and weightless. Choose **Film format** 35mm Super 35, the **Negative stock** and the **Print stock** : grain appears in the tones where grain lives, the lamps bloom in the emulsion, and the colours take the response of a print. Switch **Film format** to 16mm and the same frame gets coarser, softer, hotter in the halation — the gauge becomes part of the story.

Where it belongs · Film stage — the last instrument, after Skin and just before your output transform.

GDC Film

04 What you do

- 1 Choose the gauge in **Film format** — from Regular 8 to 70mm IMAX. It is a starting point: grain size, softness and halation size move, and stay editable.
- 2 Pick the **Negative stock** (Kodak VISION3 500T, 250D, 200T, 50D) and expose it with **Exposure (stops)**.
- 3 Shape the material in **Film Texture**: grain, its size, grain in shadows and highlights, halation, film softness - each with its own Enable switch.
- 4 Pick the **Print stock** and time it with **Printer lights (points)**.
- 5 If a display transform with an S-curve follows, lower **Print contrast (development)** from 1.0 until the image sits.

05 What you see

A negative and a print built from Kodak data sheets — curves, dye colours, granularity, resolution — with every modelled part labelled as such in the Inspector. The format scales grain, softness and halation the way a smaller or larger frame would.

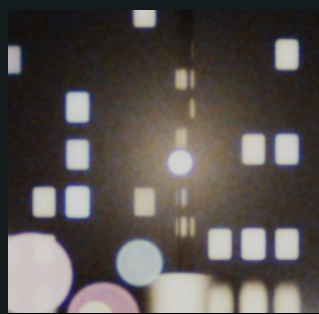
06 Use it when

- the image needs weight, texture and a print response;
- matching the gauge to the story — 16mm grit or 65mm calm;
- the stock itself should be the look.

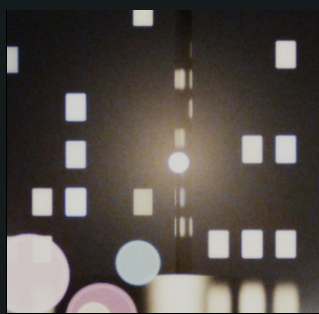
07 Don't use it for

- × scanner simulation or bleach bypass — Film does neither;
- × fixing exposure or colour of the shot — earlier instruments;
- × fast playback at 4K with all effects on — set Grain, Halation or Film softness to 0 while you work.

Format, same frame, same detail



Regular 8



16mm



35mm Super 35



70mm IMAX

Crop of the same 1600-pixel synthetic frame. Smaller gauges are enlarged more: more grain, more softness, more halation. Colours do not change with the format.

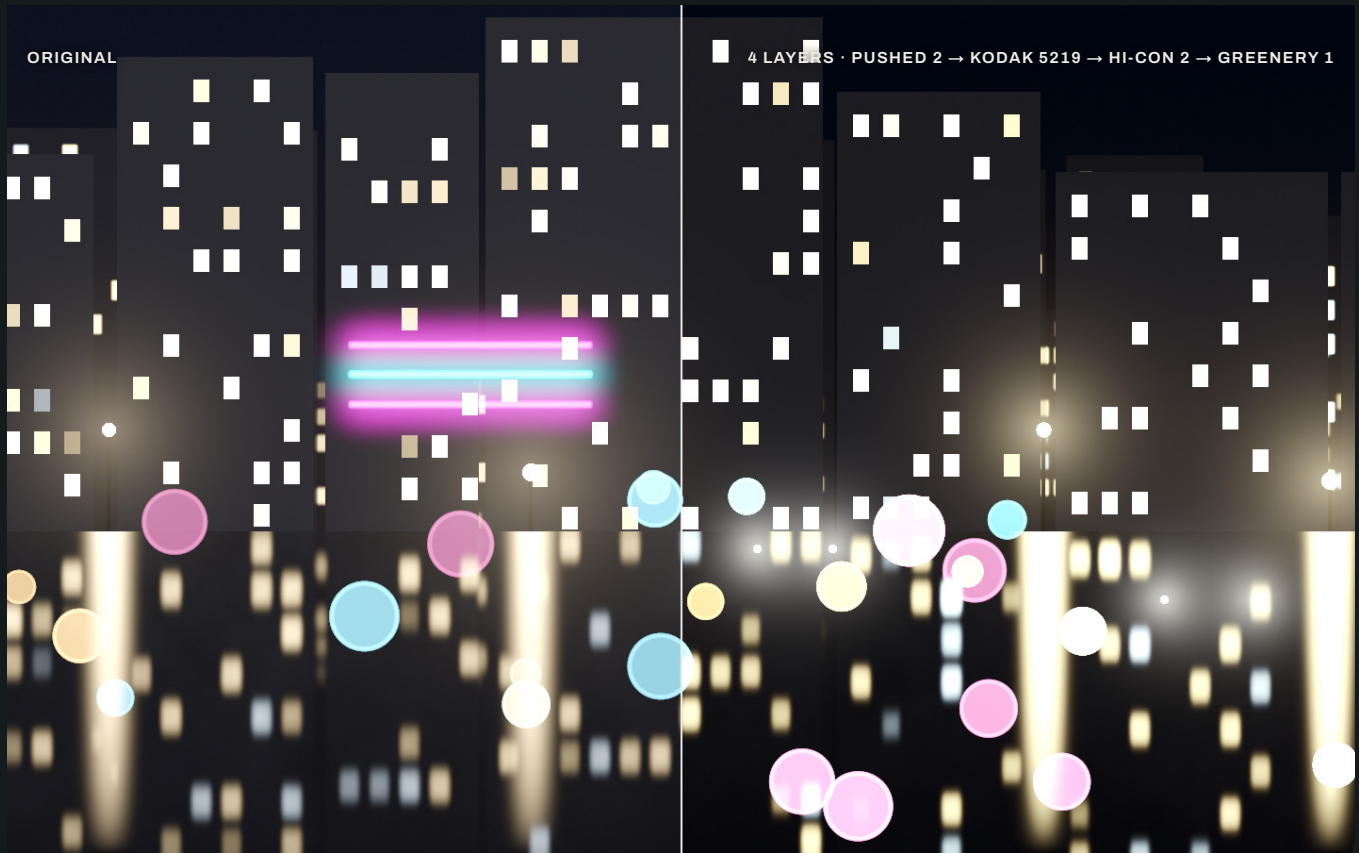
Inspector, top to bottom = order of the effect

FILM Negative stock · Color separation (spectral) > **NEGATIVE** Exposure (stops) · Negative contrast (development) > **FILM TEXTURE** Film format · Enable film softness (MTF) · Film softness (x Super 35) · Enable halation · Halation (amount) · Halation size (% of frame) · Enable grain · Grain (amount) · Grain size (x Super 35) · Grain in shadows · Grain in highlights · Animate grain · Skin protection · Grain on skin (%) · Show skin protection mask > **PRINT** Print stock · Printer lights (points) · Red light (points) · Green light (points) · Blue light (points) · Print contrast (development) > **MIX** Mix > **VIEW** View · Scale position · Saturation reference · Saturation scale max (%) · Split position > **ADVANCED** Frame width on film (mm)

14b · Film stage · the creative alternative to Film

GDC Cinema Style 1.1.0

86 original film styles, one library.



One synthetic frame, original left, Cinema Style right · style only, texture off · shipping engine · synthetic scene · neutral preview display

01 Problem

Choosing a film look usually means choosing between a handful of presets or modelling a real emulsion. Sometimes you do not want the physics of one stock: you want a creative reference to reach for — a process, a stock, a contrast response, a colour tuning — and to stack them like a lab would.

02 Example

The night street from the Film page. Open [Film Stock style](#), keep the default, and enable the other layers you want: [Enable Chemical Process](#) for a pushed or pulled process, [Enable Contrast Response](#) for a harder or softer curve, [Enable Color & Skin Tuning](#) for a colour nudge. Each layer has its own [Film Stock mix](#) -style amount, and the style trim at the end adjusts the whole result. Nothing here changes the texture: grain, halation and softness stay off until you enable them.

Where it belongs · Film stage, instead of Film in the same chain: after [Highlights](#) + [Gamut](#), before the DRT. In and out: the pipeline's log signal. Metal only (macOS).

GDC Cinema Style

04 What you do

- 1 Pick the layers: Film Stock style is on by default; enable **Enable Chemical Process**, **Enable Contrast Response** or **Enable Color & Skin Tuning** only if you want them.
- 2 Set each layer's amount, then the style trim — exposure, contrast, density, warmth, tint, saturation — to taste.
- 3 Texture is optional and starts Off. Enable **Enable film softness (MTF)**, **Enable halation** and **Enable grain** one at a time, and choose **Film format**.
- 4 Close with **Mix**: 0 is the original, 1 the full result.

05 What you see

A library of 86 styles under their original names, organised in four layers you can combine, with the texture of film as a separate, optional choice. Every style is a creative reference — not a measurement of a real emulsion.

06 Use it when

- you want a creative film reference to reach for, and to stack;
- you want to choose texture separately from the look;
- the same style must hold on every pipeline.

07 Don't use it for

- × a physical model of one emulsion — that is GDC Film;
- × a log node placed before Highlights + Gamut;
- × stacking its texture on top of Film's texture.

Cinema Style or Film?

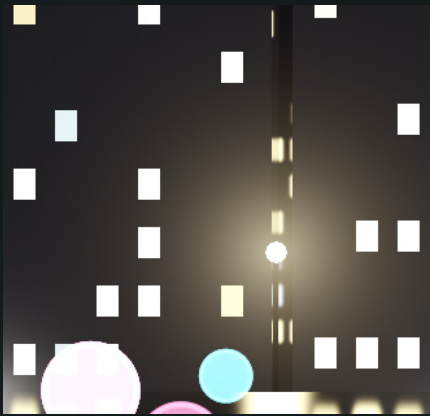
	GDC Cinema Style	GDC Film
What it is	The creative library: 86 original styles in four combinable layers.	The physical photochemical model: negative and print stocks, density, halation, grain.
Texture toggles	MTF, Halation and Grain are optional and start Off .	Its texture toggles start On .
Use it for	A look chosen by taste, with texture as a separate decision.	A film image built from a physical stock and print.

One texture only

If GDC Film and GDC Cinema Style are in the same chain and both have film softness (MTF), halation or grain enabled, the same texture is applied twice. Keep the texture active in one product only. In Cinema Style the Enable switches are Off by default; the chain checker warns when both are active.

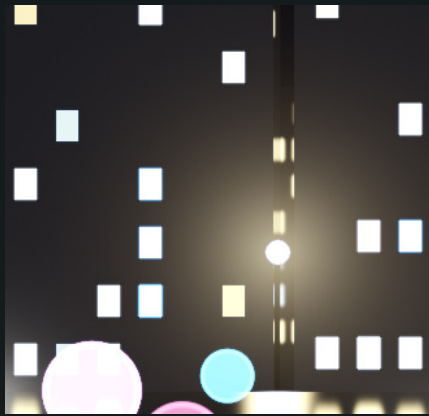
GDC Cinema Style

One frame, one decision at a time

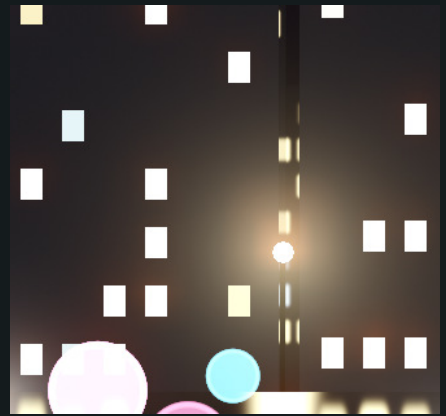


Style only

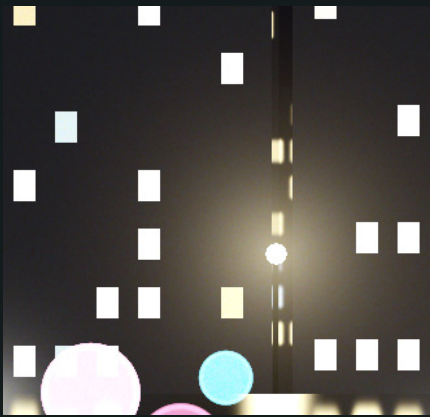
four layers, texture Off



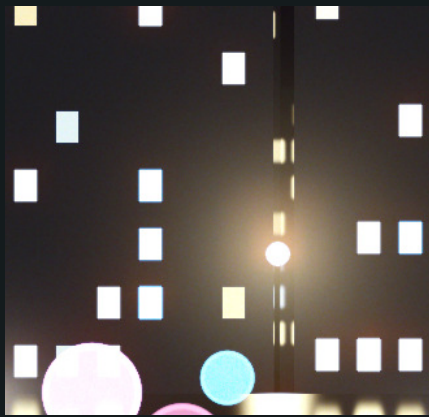
Film softness (MTF)

style + [Enable film softness \(MTF\)](#)

Halation

style + [Enable halation](#)

Grain

style + [Enable grain](#)

All together

MTF + Halation + Grain, 35mm Super 35



16mm

all three, [Film format](#) 16mm

Crops of the same 1600-pixel synthetic frame. These are perceptual demonstrations on a synthetic scene, not physical measurements. MTF, Halation and Grain are optional and start Off in Cinema Style. · shipping engine · synthetic scene · neutral preview display

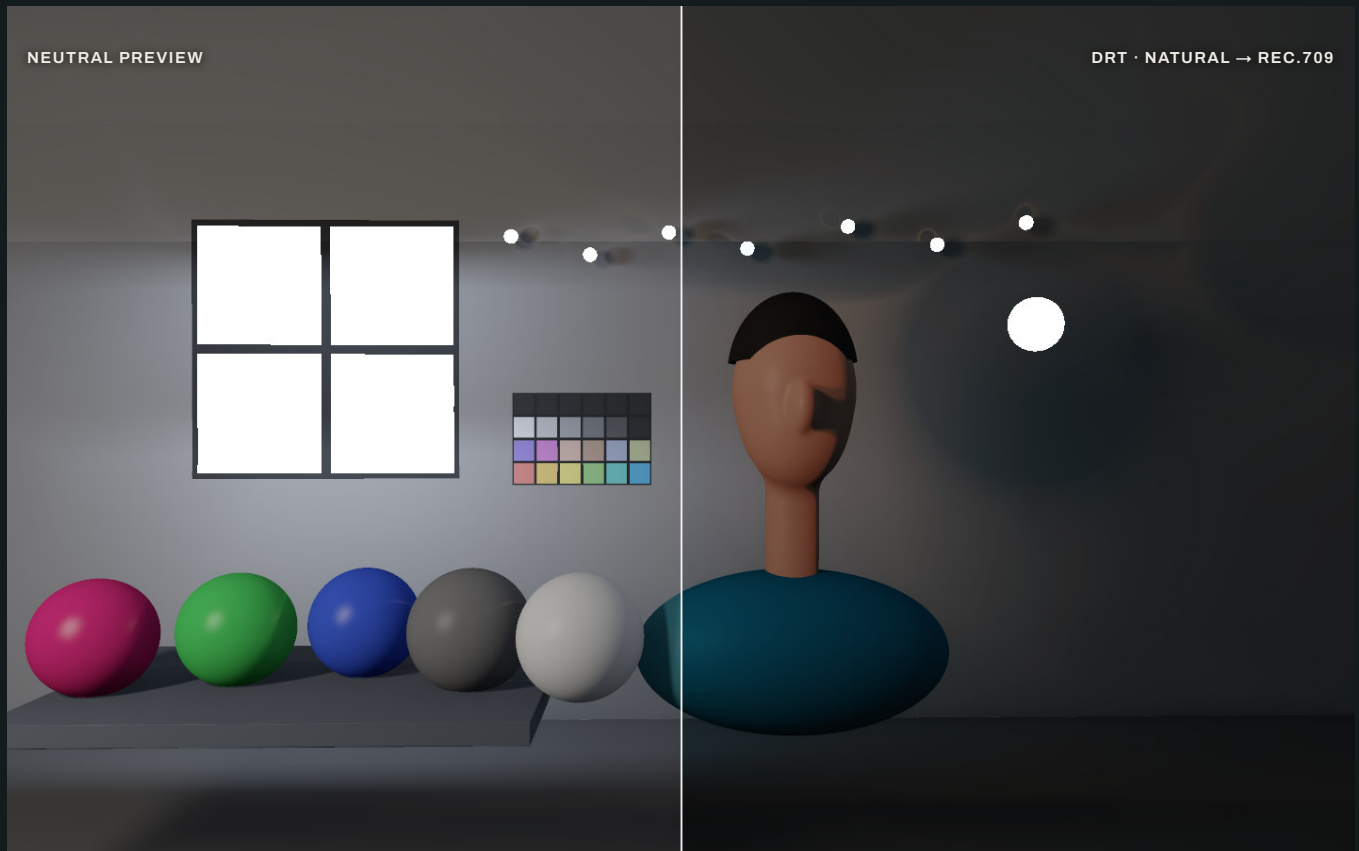
About the style names

Creative film emulation from the GDC Cinema Style library. The referenced manufacturer names identify the intended creative reference; this product is not affiliated with or endorsed by those manufacturers.

15 · Output · the last node

GDC DRT 1.1.0

From the log picture to the screen, once.



One synthetic frame, neutral preview left, DRT right · shipping engine · synthetic scene · neutral preview display

01 Problem

A log picture is not a picture yet: it is a recording. Somewhere in the chain it has to become what the screen shows, and the choice of how — contrast, how colour is rendered, how highlights roll — is a creative decision, not a technical afterthought.

02 Example

The studio frame ends the chain. Set **Profile** to Natural for a clean, realistic picture with moderate contrast; Asiatic for delicate skin tones and rich vegetation; Cinema Print for the classic print feel. The DRT is the last node, the only output transform of the chain, and it targets SDR Rec.709 at gamma 2.4.

Where it belongs · The last node of a chain managed by GDC, after **Film**. In: the pipeline's log signal. Out: Rec.709, gamma 2.4 by default (**Output encoding** offers gamma 2.2 or sRGB). Use it instead of another output transform, never with one.

GDC DRT

04 What you do

- 1 Place the DRT as the last node of the chain, after **Film** ; nothing comes after it.
- 2 Choose **Profile** : Natural, Asiatic or Cinema Print. Judge it on skin, foliage and the brightest colours.
- 3 If Film already carries a print, start with Natural: a print stock and the Cinema Print profile both add print character.
- 4 Leave **Output encoding** on Gamma 2.4 (the reference, unchanged for existing projects). Choose Gamma 2.2 or sRGB only when your delivery asks for it: the rendering stays the same, only the coding of the displayed light changes.

05 What you see

One output transform that is part of the chain, with the same three characters on every pipeline. The picture reaches the screen in a single, deliberate step — no second output transform on top of it, no guessing which one was last.

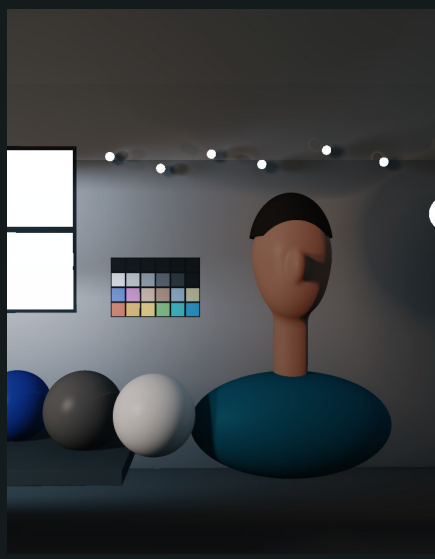
06 Use it when

- GDC manages colour end to end and the delivery is SDR Rec.709;
- you want the output character chosen inside the chain;
- the same picture must read the same on every pipeline.

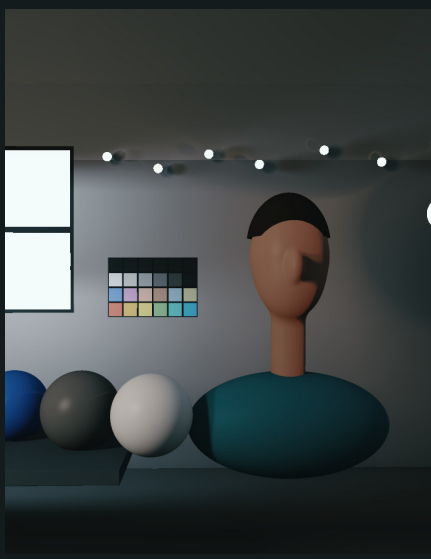
07 Don't use it for

- × HDR or any target other than SDR Rec.709 (gamma 2.4 by default, gamma 2.2 or sRGB through **Output encoding**);
- × projects where Resolve keeps the output transform — leave the DRT out;
- × stacking with another output transform.

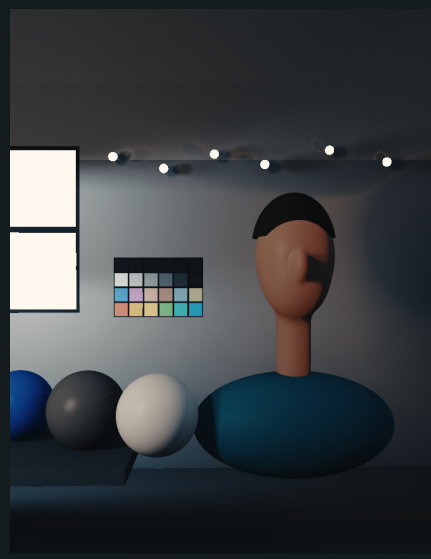
Views

**Natural**

clean, realistic, moderate contrast

**Asiatic**

delicate skin tones, rich vegetation, medium contrast

**Cinema Print**

the classic print feel

Inspector, top to bottom = order of the effect

OUTPUT TRANSFORM Profile · Output encoding › **VIEW** View · Scale position · Saturation reference · Saturation scale max (%)

16 · Look and Film

A recipe, then a material.

Look decides what the colours mean. Film decides what the image is made of. They answer different questions — which is why they work together, and why their order matters.

Look · recipe

tone curve

colour density

relationships between colour families

tint of the greys

per pixel — no texture



Skin

Film · material

negative and print stock

development (push / pull)

grain across the tones

halation, softness

spatial — depends on format



Look 27 → Film (Tungsten 500 → Print Modern, 35mm Super 35) → DRT on the synthetic night street · shipping engine · synthetic scene · neutral preview display

Let one of them carry the curve

Look's Contrast, Blacks (crushed / lifted), Highlight roll-off and Film's Negative contrast (development), Print contrast (development) all shape tone, and they add up. Decide which carries the contrast; keep the other near neutral.

Mind the double colour signature

A print stock brings its own dye colours. Over a strong look, lower Look color before Strength: you keep the recipe's tone and let the print speak in colour.

Either one can stand alone

Look without Film gives a clean, digital character. Film without Look lets the stock be the look. With both, Look comes first and Film comes last.

17 · Workflows

Three ways to build a grade.

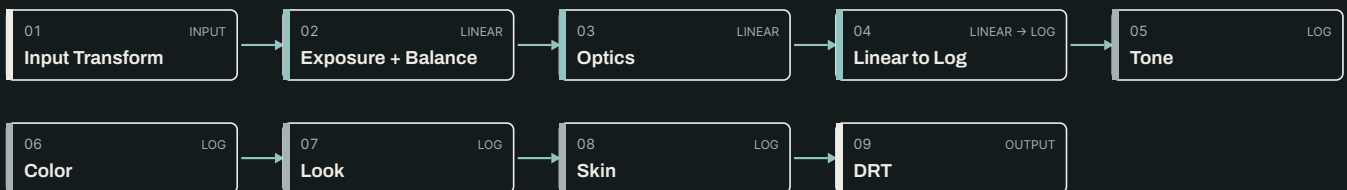
The order never changes; how many instruments you use does. These three chains cover most work, all with GDC managing colour — from a clean, honest base to a finished film image. With Resolve managing colour, drop Input Transform (and Linear to Log when Resolve already delivers log).

01 Clean base



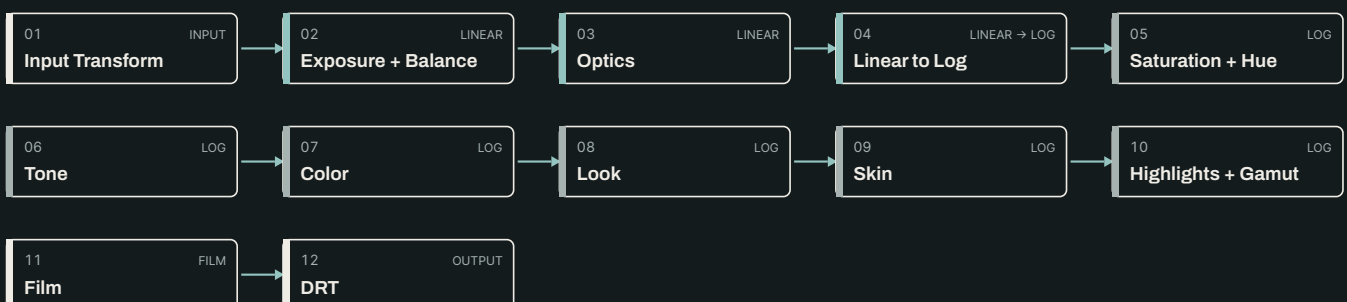
Documentary, interviews, corporate: the clip enters through Input Transform, exposure and balance in stops, one colour family tamed, skin evened out, then the DRT. No look, no film — the camera's world, corrected.

02 Character



Fiction, music, commercials: the base plus Optics for the light, then a look chosen across the library on the hero shot, Strength set by eye, Skin after it to keep faces where you want them.

03 Film finish



The full chain: the character from Look, the faces from Skin, the bright colour prepared by Highlights + Gamut, the material from Film, the screen from the DRT. Decide which of Look and Film carries the contrast, and choose the gauge for the story.

AI Ready

Let an assistant draft the chain.

Assistant	Native install	What you do
Claude Code	Yes: a skill folder, installed from the AI Ready page	Allow the helper when it asks
Codex	Yes: a skill folder, installed from the AI Ready page	Allow the helper when it asks
ChatGPT	No native install	Universal kit: you run the helper and paste the answer
Gemini	No native install	Universal kit: you run the helper and paste the answer
Other agents	—	Portable instructions and the JSON protocol from the kit

What it does

- 1 The assistant builds a **recipe**: the chain of GDC tools in the right order with valid parameters. The engine checks it, and you get a readable plan with the exact steps to follow in Resolve.
- 2 It uses a small helper that installs with GDC STYLE Client. The helper runs on your Mac only: no network, no Python, no administrator rights, and it never reads your files.

What it never does

- 1 It does **not** drive DaVinci Resolve. Resolve scripting cannot create OpenFX nodes or set OpenFX parameters, so **you** mount the nodes and type the values from the plan. The recorded result is a checklist, not an automatic application.
- 2 It cannot change licences, editions or the Demo watermark, and it cannot turn Demo into Full. The confirmation is yours, typed in your own terminal.

Install, update, remove

- 1 Open **AI Ready** in the sidebar. **Install** shows the exact folder first and asks for confirmation; an existing skill is backed up, never overwritten silently. **Export universal kit** copies the files for ChatGPT, Gemini and others.
- 2 Updating GDC STYLE Client updates the helper; **Update** replaces the skill folder (your copy is saved first). **Remove skills installed by the Client** removes only folders that carry the Kit marker.

Demo and Full

- 1 Every tool, including GDC Input Transform and GDC Linear to Log, is Demo (with watermark) without a licence and Full with a valid right; expiry or revocation returns it to Demo. A recipe can ask for Full, but only the rights the Client reports decide, and the plugin checks them again at render time.

Mistakes worth avoiding.

01 Two owners for one transform

A Resolve IDT or Color Space Transform in front of GDC Input Transform, or a Color Space Transform to log after GDC Linear to Log, transforms the image twice. Pick who manages colour and keep the other out. The Pipeline page refuses both.

03 Two output transforms

GDC DRT is the output transform of the chain. Leave Resolve's output transform off, or leave the DRT out — never both.

05 Install or remove only some packages

Press **Manage...** in **Instruments**, tick tools and pipelines (a cell, a whole tool or a whole pipeline), then **Install selection** or **Remove selection**: one confirmation, one password.

07 The wrong pipeline variant

Colours and contrast that are slightly off on every shot usually mean the variant does not match the node. Change the variant, not the sliders.

09 Using a look to fix the shot

A look on an unbalanced shot multiplies the problem. Balance first with Exposure + Balance; the same look then reads the same across the scene.

02 Linear tools on a log timeline

When Resolve delivers log (ACEScct, DaVinci Intermediate), Exposure + Balance and Optics need a Color Space Transform around them: log → linear before, linear → log after. Declare it on the Pipeline page.

04 A working view left on

Exposure Map, Saturation Map, Zone Weights, Highlight, Spotlight, Matte and Compare are for working. Resolve does not tell a plug-in it is rendering for delivery, so set every **View** back to **Result** before you render.

06 Checking the delivered image

After the DRT the image is display-referred. Set the DRT's **View** to **Exposure Map (Stops)** or **Saturation Map**: the map reads the delivered image, and its stops are relative to 18% display light, not scene stops. For skin, use the Highlight view of Skin before the DRT and Resolve's vectorscope skin line after it.

08 Three contrasts stacked

Look contrast, a film print and the DRT's profile add up. If the image feels heavy, take contrast out of one of them, starting with **Print contrast (development)**.

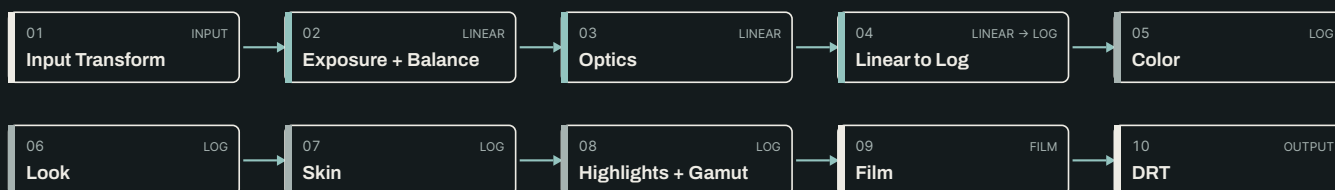
10 Forgetting to restart Resolve

After installing, updating or removing an instrument or a pipeline component, quit Resolve, wait 20 seconds and reopen it. Until then it runs what it loaded at launch.

19 · Quick reference

The whole chain on one page.

Node	Stage · signal	Decides	First controls	Views
Input Transform	Input · camera → scene-linear	which camera the clip comes from	Camera / log	—
GDC Exposure + Balance	Linear · scene-linear	how much light, what is white	Exposure · Shadows · Midtones · Highlights · Temperature · Tint	Exposure Map · Zone Weights
GDC Optics	Linear · scene-linear	how the lens spreads light	Filter · Strength · Amount · Threshold · Size · Mix	—
Linear to Log	Linear → Log	nothing: it only encodes	—	—
GDC Saturation + Hue	Log · pipeline log	the colour of the whole image	Saturation · Hue rotation (deg) · Mix	—
GDC Tone	Log · pipeline log	contrast and tonal shape	Lift · Gamma · Gain · Shadows end at (stops) · Contrast · Pivot (stops)	—
GDC Color	Log · pipeline log	one colour family	Pick Color · Color range · Hue · Saturation · Density	Highlight · Spotlight · Matte · Compare 4-up
GDC Look	Log · pipeline log	the character	Look · Contrast · Look color · Protect skin · Strength	Compare (before after)
GDC Skin	Log · pipeline log	faces	Skin range · Even out · Warmth · Tint · Amount	Highlight · Spotlight · Matte · Compare 4-up
GDC Highlights + Gamut	Log · pipeline log	how bright colour lands	Path to White · Gamut Compression · Highlight Roll-off · Mix	—
GDC Film	Film · pipeline log	the material	Format · Negative stock · Grain · Print stock · Printer lights	Compare (before after)
GDC DRT	Output · log → Rec.709	how the picture meets the screen	Profile	—



one node per step · the same pipeline variant on every node · copper = linear, dark = film